

DRAMA THUNDERS FROM THE MOUNTAIN TOPS!

JOSEPHINE
HUTCHINSON
GEO. BRENT *in*

MOUNTAIN JUSTICE

with **GUY KIBBEE**
MONA BARRIE
ROBERT BARRAT
Directed by Michael Curtiz
A First National Picture

Warner Bros.
CAMPAIGN PLAN

SUCCESSIVE SUCCESSSES

Warner Bros. have given you these smashing box office hits

"THE KING AND THE CHORUS GIRL"

"MARKED WOMAN"

"CALL IT A DAY"

And Now

"MOUNTAIN JUSTICE"

Revealing Secrets the Mountains Have Guarded for Centuries . . .
the Story of Forgotten Women Who Dare Not Live . . . the Tragedy
of Children Sold in Marriage by Men Who Rule with the Lash.
YOUR CAMPAIGN PLAN BOOK POINTS THE WAY

Give it **DIGNITY** *because the picture deals with a condition that deserves serious thought.*

Stress the **ROMANCE** *it will appeal to every man and woman who likes a real love story.*

Play up **MELODRAMA** *the film is filled with thrills, suspense and excitement.*

Don't forget **HUMOR** *for some of the situations in the film are as funny as the action is tense.*

**SELL IT AS A FEATURE THAT WILL REFLECT
CREDIT UPON YOU AND YOUR HOUSE!**

Official Billing

WARNER BROS.	25%
Pictures, Inc. present	5%
Josephine Hutchinson	90%
George Brent	
in	
Mountain Justice	100%
with	
Guy Kibbee • Mona Barrie • Robert Barrat	50%
DIRECTED BY MICHAEL CURTIZ	25%
A First National Picture	20%

Cast of Characters

Ruth Harkins.....	Josephine Hutchinson
Paul Cameron.....	George Brent
Doc Barnard.....	Guy Kibbee
Evelyn Wayne.....	Mona Barrie
Jeff Harkins.....	Robert Barrat
Phoebe Lamb.....	Margaret Hamilton
Horace Bamber.....	Robert McWade
Clem Biggars.....	Fuzzy Knight
Tod Miller.....	Edward Pawley
Meg Harkins.....	Elizabeth Risdon
Bethie Harkins.....	Marcia Mae Jones
Judge Crawley.....	Granville Bates
Mr. Turnbull.....	Russell Simpson
Mrs. Turnbull.....	Sibyl Harris
Asaph Anderson.....	Guy Wilkerson

Production Staff

Director.....	Michael Curtiz
Screen Play by.....	Norman Reilly Raine and Luci Ward
Dialogue Director.....	Irving Rapper
Photography by.....	Ernest Haller, A.S.C.
Film Editor.....	George Amy
Art Director.....	Max Parker
Gowns by.....	Milo Anderson
Musical Director.....	Leo F. Forbstein
Technical Advisor.....	Mrs. Elizabeth Hearst

Length of Film7567 Ft.
Running Time82 Mins.

The Story

Ruth Harkins (*Josephine Hutchinson*), daughter of Jeff Harkins (*Robert Barrat*), a fanatical mountaineer, gets a glimpse of the world beyond her home hills in an outside nursing school. There she becomes ambitious to bring relief to the women of the mountains and education to their children.

She is balked at every turn by the men, stubborn, prejudiced and opposed to any influence from "outside." Her only help is Doc Barnard (*Guy Kibbee*) a genial country physician. She goes on cases with him, acting as nurse and general assistant.

The unnecessary death of a baby strengthens her resolve to bring a clinic to the mountains. She and Doc decide to pool their assets—his from the fund he was saving so he could marry Phoebe (*Margaret Hamilton*) who has been courting him amusingly for twenty years; Ruth's from the sale of a little land she owns. To get additional help Ruth approaches the elders of the town. They refuse assistance and abuse her for her "furrin'" notions.

Meanwhile Jeff Harkins becomes involved in a court case over his attempted shooting of a New York power company's representative. The power company sends Paul Cameron (*George Brent*), a brilliant young lawyer, down to prosecute the case. The night before the trial Paul meets Ruth at a carnival. Paul is definitely struck by Ruth's charm and intelligence. To Ruth, Paul is the embodiment of the outside world she loves.

As Ruth and Paul, with Bethie (*Marcia Mae Jones*), her younger sister, take in the carnival sights, Tod Miller (*Edward Pawley*), who wants to marry Ruth and has Jeff's consent, brings her father around to show her "goings on" with the "outsider."

Jeff is incensed and a terrific scene ensues, followed next day by further complications in court. In spite of the sympathy of jury and judge, Jeff is sentenced to a short term in jail.

Once out of jail, Jeff finds that Ruth has gone to New York to continue her studies before starting the clinic. Jeff overflows with an anger which excludes everything else from his mind.

In New York, Ruth has resumed her romance with Paul and has met Evelyn Wayne (*Mona Barrie*), a wealthy girl who promises financial aid for the clinic.

Once back home Ruth and Evelyn start the clinic, with Doc Barnard as chief medical officer. They win the loyalty of the women and children for their help.

Ruth had left Paul in New York. She tries to make up with her father, but he refuses to admit her, ordering her out of the house. Meg, her mother, then rebels after years of domination, only to be beaten down. In retaliation Jeff attempts to make Bethie marry Tod Miller. The child runs to Ruth's cottage at the clinic.

Jeff traces Bethie to the clinic. He is apoplectic with rage. He raises his horsewhip and starts to beat Ruth. A terrific struggle ensues, in the course of which he tries to stab her. During the fight Ruth grabs the whip and hits Jeff on the head with the handle. He is knocked almost unconscious struggles from the cottage and dies just outside the door.

Ruth is held on murder charges. Masculine sentiment, which carried the weight of the town, is against her. Paul, learning of her difficulties, flies down to defend her. His brilliant defense, coupled with medical testimony, proves that she did not kill Jeff, that he died of heart failure, induced by excitement.

Nevertheless, the jury finds her guilty and she is sentenced to 25 years. Paul, Doc and the friendly women, by a clever ruse in which they pretend they are night riders, don hoods which hide their identity, break into the jail and deliver Ruth before the eyes of the approving onlookers, who believe she is to be lynched.

Once out in the country, a waiting airplane flies her to another State. There the governor refuses the extradition papers sought by her home State. She and Paul are able to make their "Wishing Book" come true.

Who's Who

JOSEPHINE HUTCHINSON — She has the longest name of any well known girl in movies. Born in Seattle, Washington. Daughter of prominent actress, Leona Roberts. Was educated for stage, at famed Cornish School of Music and Drama. Played as child with Mary Pickford in "The Little Princess." Reached Broadway when grown up, in "A Man's Man." Became member of Eva LeGallienne's Civic Repertory, playing everything from Shakespeare to Ibsen. Has been in movies only little more than two years. Made great successes in "Oil For the Lamps of China" and "The Story of Louis Pasteur." Also played lead in "I Married a Doctor." Currently co-starring with George Brent in "Mountain Justice," which comes to the Theatre on

GEORGE BRENT — The most fascinating part of his life is the one he doesn't want to talk about, and seldom does. In his teens was undercover man and motorcycle messenger for Michael Collins, leader of the Irish Revolution, who met death by assassination. Brent was born in Dublin, son of a newspaper editor. Was graduated from National University and was star cricket and football player. After war experiences played small parts with famous Abbey Players of Dublin, then came to America. Was member of many stock companies, notably the Ellitch Gardens in Denver. First Broadway appearance with Alice Brady in "Love, Honor and Betray." Has been in movies for five years with Warner Bros. Frequently supported Kay Francis. At present co-starring with Josephine Hutchinson in "Mountain Justice," stirring melodrama now showing at the Theatre on

ROBERT BARRAT — Said to be the greatest dialectician among Hollywood actors, Robert Barrat was born and raised in that greatest dialect town, New York City. Studied all accents and idioms in the various "colonies" there. Played in stock and on Broadway and is said to know seventeen dialects, including the Eskimo. Has been in pictures six years, chiefly for Warner Bros. Was a Russian in "Charge of the Light Brigade," a Frenchman in "Sons o' Guns," an Indian Chief in "The Last of the Mohicans." Is at present the most villainous of villains in "Mountain Justice" with Josephine Hutchinson and George Brent. Plays an ignorant hillbilly heavy. Picture comes to the Theatre on

In this Press Book

	Page
Introducing Warners' Accessories Rental Plan	
Accessory Order Blank	23
Herald	23
Lobby Displays	19 & 20
Posters	21
Window Cards, Fan Fotos	22
Advertising Section (coated Stock)	10 thru 16
Publicity Stories	4 thru 8
Exploitation	17 & 18

(Lead Off Story)

BOOK DRAMA OF "MOUNTAIN JUSTICE" HERE

The fanaticism and intolerance of certain dwellers in remote hill-countries of the United States are revealed in "Mountain Justice," the First National melodrama which will be the feature attraction at the ... Theatre, beginning on ...

This thrilling picture, which is not alone a dramatic sociological document, but a tender romance, co-stars Josephine Hutchinson and George Brent, and was directed by that acknowledged master of realism, Michael Curtiz.

Miss Hutchinson portrays Ruth Harkins, a young mountaineer girl who has a taste of life and education in the "outside," and returns to her hamlet eager to bring health and education to at least the children of the backwoods. Her one sympathizer and aide in this is Guy Kibbee, a genial old physician.

Her worst enemy and opponent is her own father, played by Robert Barrat, a bitter fanatic who hates everything taught by "furriners."

He doesn't hesitate to enforce his hold upon his two daughters—little Marcia Mae Jones is the younger one—by lashings with a bullwhip.

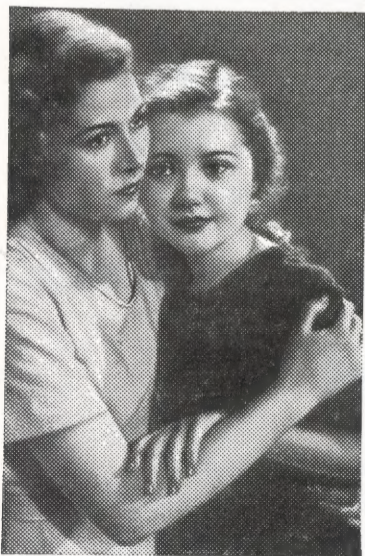
Things come to such a pass that the elder daughter, Miss Hutchinson, in a fight for her own life is obliged to kill her father. George Brent, a brilliant young attorney who has met her in New York and learns to love her, comes to her rescue and defends her at her trial for murder.

But there is not even justice in this ignorant region, and she is convicted and sentenced to a long term in prison.

By a thrilling stratagem, she is removed from the prison and flown to another State, whose Governor refuses to grant extradition papers, so she remains free.

"Mountain Justice" is a severe indictment of the backwardness of certain parts of the civilized United States. Others in the cast, besides those named, include Mona Barrie, Margaret Hamilton, Robert McWade, Fuzzy Knight, Edward Pawley, Elizabeth Risdon, Granville Bates, Russell Simpson, Sybil Harris and Guy Wilkerson.

Screen Sisters



Josephine Hutchinson (left) defends her baby sister, Marcia Mae Jones, from the brutal mountain law that permits child marriages in "Mountain Justice," the First National film now playing at the ... Theatre.

Mat No. 101-10c

They Dared to Love!



Josephine Hutchinson, as the mountain girl whose love is to be sold to the highest bidder, and George Brent as the fearless young attorney who tries to save her from her fate, are starred in "Mountain Justice" the First National expose of the last outpost of barbarism in America. It comes to the ... Theatre on ... Mat No. 205-20c

(Review)

Strong, Stirring Fare Is "Mountain Justice" Film

Josephine Hutchinson And George Brent Score Triumph In Strand Picture

Rarely does a modern motion picture present such strong, stirring situations and characterizations as those in "Mountain Justice," First National melodrama co-starring Josephine Hutchinson and George Brent, which opened yesterday at the ... Theatre.

"Daring" is perhaps the most accurately descriptive word to use in connection with this movie. Those who made it, handled its theme and the working-out of that theme with bare fists, not kid gloves.

The picture brings home to audiences the fact that there are places and people in these United States whose codes and standards are entirely different from those of more populous communities.

Briefly, here's the story: Miss Hutchinson is a young girl from a remote hill hamlet who has had a brief interlude of life in the outside world, so that she realizes the ignorance and fanaticism and unhealthiness of her native backwoods community.

She aspires to remedy these conditions. Chiefly, she wants to establish a clinic—with the aid of a genial old doctor, Guy Kibbee, her one sympathizer—so that children may be reared under proper auspices in the benighted village.

Her cruel, ignorant father, Robert Barrat, is her chief enemy. He is set against all "furrin" ways. He does not hesitate to cuff his daughter, and a younger daughter as well, played by Marcia Mae Jones, and even to lash them with a bullwhip.

There is a final struggle. In this, fighting for her life, Miss Hutchinson as "Ruth Harkins" is obliged to kill the miserable old tyrant.

George Brent defends her in the trial that follows. He is a

brilliant young attorney from New York, who loves her. But there is no chance for him or any other lawyer to win a case in that benighted village, and the girl's plea of self-defense is not accepted. She is found guilty of first-degree murder and given a long jail sentence.

By a thrilling bit of strategy, she is spirited out of jail and flown in a fast airplane to an adjoining State, whose governor, familiar with all the details of the case, refuses to grant extradition papers for her return.

"Mountain Justice" is perhaps the best thing Josephine Hutchinson has done for the screen, even exceeding her notable work in "Oil For the Lamps of China" and "The Story of Louis Pasteur." Brent too, is excellent and his work is consistently convincing.

Outstanding also is Robert Barrat's unsympathetic part as the cruel father. Elizabeth Risdon scores as his unhappy wife, as does young Marcia Mae Jones as the younger sister.

Michael Curtiz, whose last previous work was the sensational "Charge of the Light Brigade," directed "Mountain Justice" with all his usual skill.

BRENT IS VICTIM OF "GIMMICK" GAG ON CARNIVAL SET

The genuine carnival people who worked on "Mountain Justice" gave George Brent the "gimmick," as they call it in carnivalesque, just for the fun of it. A "gimmick," by the way, is something, generally used in a game of chance, strength or skill, which removes the element of chance, strength or skill. It gives the percentage to the house.

In Brent's case, the "gimmick" was the sledge-hammer affair which sends a metal slide skyward to ring a bell and win a cigar for the sledge-slinger—if he has the strength to do it and the concession man thinks it is time to give one of the customers a break.

Brent, in the manner of the mighty "Casey," grabbed the heavy sledge between the scenes of "Mountain Justice," the First National melodrama now showing at the ... Theatre and strode up to take his stance and a swing. He swung. Mightily indeed did he swing. He swung again and again. The indicator showed that Brent's strength was equal to no more than a lady's. And all the swinging he did wouldn't move his score a bit higher. The carnival folk stood around and smiled.

"Lady's score," Brent said in disgust and dropped the sledge.

One of the bystanders, much smaller than Brent and obviously not as strong, picked up the sledge, swung and struck, just as the star was walking away.

"Bong!" went the bell. Brent turned, saw the little fellow, and a puzzled look clouded his Celtic features.

The carnival people laughed out loud then and Ed Muddin, the veteran of the carnival world and manager of the unit brought intact from the "road," explained to Brent that it was just a case of getting the "gimmick." The sledge machine had been fixed so that he couldn't possibly ring the bell no matter how hard he struck it.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment.

Josephine Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

Hillbilly Props Used for Movie

THIRTY corn-cob pipes, 43 plugs of "chawin'" tobacco, 24 large watermelons, 15 long and short gourds, 27 jars of various preserves and 1400 yards of multi-hued calicoes were among the numerous "hillbilly" properties used, consumed and worn during the making of "Mountain Justice," co-starring Josephine Hutchinson and George Brent, now playing the ... Theatre.

(Opening Day Story)

STARK DRAMA IN FILM AT THE STRAND

It remained for a young girl secretary at the First National studios, Luci Ward by name, to turn out the most powerful melodrama of the year in "Mountain Justice," which opens at the ... Theatre. Miss Ward had never written a scenario of her own before, but she is said to have made a smashing debut with this one, and, of course, she is a scenarist from now on.

"Mountain Justice" is a study of life and love, combating ignorance, fanaticism and backwardness in a hill-country community. It co-stars Josephine Hutchinson and George Brent, and was directed by that professor of realism, Michael Curtiz, whose most recent triumph was the sensational "Charge of the Light Brigade."

Miss Hutchinson is a young mountaineer girl who has a chance to live in the outside world for a time, and returns with ambitions to improve the conditions of the native people. In this she is opposed by a cruel, bitter father, played by Robert Barrat.

Time and time again, she and her young sister, played by Marcia Mae Jones, cover under the lash of their father's whip. They live in constant fear of his terrible anger, and his threats to marry them off to the highest bidder.

There comes a time when she has to kill her parent in order to save her own life. Brent is a brilliant young attorney from New York, who loves her and defends her. But so unfair are the country jurors that they convict her of murder, and she is sentenced to a long term of imprisonment. The trial scenes are said to be startling in their revelations of what actually can happen when misery is made a holiday for the mob.

With the aid of Guy Kibbee as a kindly old doctor, Brent, and a few others, the girl is smuggled out of prison and into another State, to freedom.

STAR ADOPTS MONGREL PUP

George Brent, co-starring now with Josephine Hutchinson in "Mountain Justice," the First National melodrama coming to the ... Theatre on ... is a fellow who can't resist the appealing eyes of a "man's best friend," be he mongrel or thoroughbred.

As a result, Brent is the owner of a new dog, Tibby, who will become kennel-mate to Maxie, the star's thoroughbred Doberman Pinscher. Tibby would never be able to fill out any pedigree sheets or register with the American Kennel Club, but he's a trouser and that's how Brent discovered him.

Tibby plays a part in "Mountain Justice," too. His job is to run up and down the aisles of the hillbilly courtroom in which much of the mountain drama takes place. Tibby played his part so well he attracted Brent's eye. He is black, with sort of fuzzy fur and big eyes which ask passers-by to take on the job of being his "boss."

Brent couldn't resist the appeal and got the job, after making the necessary "settlement out of court" with the owner from whom the studio had rented Tibby.

FRIENDS FAIL TO KNOW STAR IN NEW GOWN

Josephine Hutchinson, after 8 weeks of bedraggled and hill-billy makeup, found herself unrecognized on her own movie lot.

Miss Hutchinson had just completed her role opposite George Brent in "Mountain Justice" the First National picture coming to the Theatre in While the film was in production, with the exception of a single sequence during which she wore an evening gown, she was a hill-billy lass. She wore gingham that had been washed until they wore out a little bit and lost their color. She wore calicoes, too, and her Sunday best in the picture was a very old rebuilt organdy.

In most of her sequences Miss Hutchinson was completely awry and wore little make-up. Her fellow workers at the studio got to associating her with her costumes and make-up for "Mountain Justice." They even got so they recognized her behind the smudges and streaks the make-up man had arranged for her "fight" scenes with Robert Barrat, who plays the father.

The day after the picture was completed she came to the studio in the street clothes a movie star should wear.

But it took her half a day to be recognized, the studio population passing her by because they "didn't know her." When they finally recognized her, they invariably explained that they had got so used to seeing her otherwise that they couldn't place her as her natural self.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment. Miss Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

SCRIPT GIRL NOW WRITER

Movie stenographer turns author!

That's been the dream of hundreds of ambitious girls who take dictation from movie scenarists in the giant film studios. But only an infinitesimal number ever succeed.

Luci Ward is an exception.

After working for several years at the First National studios typing the brain efforts of others, Miss Ward progressed to a job as "script girl." Intimate knowledge of the inner workings of film production helped her when she turned to writing.

She wrote the original screen story for "Mountain Justice," a dramatic tale of the Southern mountaineer regions, in which Josephine Hutchinson and George Brent play the leading roles. Michael Curtiz directed the picture, which is now running at the Theatre.

Court of Shotgun Justice



George Brent (left) attempts to bring justice into the mountain court that recognizes no law except that of the lash and the shotgun. Robert Barrat (center) is the defendant, and Robert McWade, his lawyer, in "Mountain Justice" the fearless expose of the secrets of America's forgotten million. It comes to the Theatre, on Mat No. 202—20c

MAKEUP DOES NOT MAKE GOOD ACTOR SAYS FAMED STAR

"You don't have to wear a beard to play character roles."

Josephine Hutchinson, co-starring with George Brent in "Mountain Justice," the First National melodrama coming to the Theatre on is authority for that statement.

"And you don't have to have a face full of artificial 'aging' and 'wrinkles,'" says the bronze-haired stage and screen star.

"I played character roles when I was practically a baby," Miss Hutchinson says. "Marcia Mae Jones, who is only 12 years old and plays my sister in 'Mountain Justice,' is playing a character role right now.

"Every person you portray is completely different from the others you've done.

"I differ with the opinion that a man who puts on a good make-up is a good actor.

"By the same token, you don't have to wear a Mother Hubbard to be Mother Hubbard.

"The thing to do, as I see it," she continued, "is to be so much the person you are supposed to be that it doesn't make any difference what the customer and the make-up people do to you."

"Mountain Justice" is a gripping the young girl who kills her father to save her own life and that of her sister; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz, famous for his direction of the sensational "Charge of the Light Brigade" a few months ago, directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

Miss Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

HILLBILLY FOLK TRULY SHOWN IN "JUSTICE" FILM

Elizabeth Hearst, gray-haired woman who has devoted most of her life to educating the Southern mountaineers, came to Hollywood to see that the movies did right by her people in the First National film, "Mountain Justice," which is now playing at the Theatre. She succeeded.

"I read that they were going to make a picture with a setting in the Southern hillbilly country," Mrs. Hearst explained, "so I came out to Hollywood, presented my credentials and applied for the job as technical advisor. I got it."

Mrs. Hearst was on the "Mountain Justice" set every day, working with Director Michael Curtiz, to ensure authenticity in speech, customs and costumes of America's forgotten people. Her suggestions were followed, without question.

But it wasn't all work for little Mrs. Hearst. She got a lot of fun out of "working in the movies," and made a good many friends at the studio. She even got to see a little of Hollywood's night life, and for the first time in her life spent an evening at a night club. One of her proudest moments came when she saw "Mountain Justice" on the screen.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment.

Josephine Hutchinson is starred as the young girl, who is forced to kill her father to save her own life and that of her sister; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

PROP MAN NOW ARTIST

It's not enough any more that movie prop men know where to get what the director orders, however whimsical his command. They've got to be artists, besides.

Morris Goldman, prop man on "Mountain Justice," which co-stars Josephine Hutchinson and George Brent, and comes to the Theatre on had to whip up an "old master" on demand during the making of the picture.

The "Mountain Justice" unit was shooting on location at Calabasas, 25 miles from the nearest art store. There wasn't a palette on the place. Only momentarily daunted, "Goldie" sawed a short piece of board off a larger piece, got some axle grease, water and plain dirt and set to work with one of the make-up man's brushes. In ten minutes he had done a "landscape" on the board.

A few minutes to dry and the "old master" was hung on the wall of a mountain cabin by "Rembrandt" Goldman. As far as the camera angle was concerned, Goldie's artistic accomplishment might just as well have been a Corot.

WORSE THAN LEGREE, THIS FILM WHIPPER

Robert Barrat, about as nice an actor as you'd care to meet, should emerge from "Mountain Justice" about the best hated man in all picturedom.

As the narrow-minded, cruel father of Josephine Hutchinson and Marcia Mae Jones, he upholds his parental authority with a four-foot rawhide whip, which he lashes about, striking them wherever and whenever he can. Compared with him, Simon Legree, the traditional stage villain, was as gentle as a lamb.

The Robert Barrat who goes on a rampage of bestial cruelty for screen purposes is one man, but the Robert Barrat who immediately hurries up to the girls as soon as the take is made and solicitously asks, "Did I hurt you that time?" is another. The second one is the real Robert Barrat.

"Mountain Justice," co-starring Miss Hutchinson and George Brent under Michael Curtiz's direction, will come to the Theatre on

Forgotten Woman



Drama thunders from the mountain tops as Josephine Hutchinson, whom men call a murderess, risks a lifetime of shame to save other women from the fate that has been hers in the First National fearless expose of America's last outpost of barbarism, "Mountain Justice," now at the Theatre.

Mat No. 102—20c

DIRECTOR WAS ONCE CIRCUS STRONG MAN

It's a far cry and a long jump from his first days in "show business" for Michael Curtiz. But his past finally caught up with him on the set of "Mountain Justice," which film, co-starring Josephine Hutchinson and George Brent he recently finished directing.

It was a carnival set, the carnival being complete and brought in from the "road" to play a ten-day date on Stage Seven. In its completeness, the carnival had had side-shows, spiels, cotton candy, freaks—and a strong man.

The strong man took Curtiz back in memory to his first theatrical job of any kind. It was as strong man with a Hungarian carnival. Curtiz was eighteen at the time and a husky lad. The muscle job was the first that presented itself so he took it.

Since then he has gone the long road to fame in his chosen field. He directed stage and screen plays in the film capitals of Europe and then came back to the United States.

His recent films include "Black Fury," "The Charge of the Light Brigade" and "Stolen Holiday," a far cry indeed from the days when he stood on a platform in the strong man's robes and listened to the "talker" tell of the wonderful feats of strength he would perform inside the tent for the tenth of a dollar, or whatever passed as the standard of exchange in Hungary at that time.

Curtiz's condition, by the way, permitted him to match, feat for feat, those of the strong man in the carnival which he was running for his "Mountain Justice" scenes, as may be observed in the picture, which is now on view at the Theatre.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment. Josephine Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Curtiz directed the picture from an original screen play by Norman Reilly Raine and Luci Ward.

"Mountain Justice," co-starring Miss Hutchinson and George Brent under Michael Curtiz's direction, will come to the Theatre on

GULLY-JUMPERS IN NEW FILM

Know what a "gully-jumper" is? No? Well neither did anybody at the First National studio in Hollywood until Mrs. Elizabeth Hearst, technical advisor on the melodrama "Mountain Justice" told them.

A gully-jumper, which had to be shown in the picture, is a light wagon used by the hill-folk of the southern backwoods—high-bodied so that it may ford the innumerable little streams in the mountains. Mrs. Hearst, a Kentucky teacher, set the directors right on all properties and dialects used in "Mountain Justice."

The picture, directed by Michael Curtiz, co-stars Josephine Hutchinson and George Brent, and is now showing at the Theatre.

(Current Feature)

Bizarre Conduct No Good To Modern Movie Actress

Days Of Sensational Stunts Are All Over Says Josephine Hutchinson

There was a time when an actress could gain international fame by leading a leopard down Hollywood Boulevard. Theda Bara attracted attention by surrounding herself with Egyptian relics. Alligators on leashes, milk baths, stolen jewels and myriad other stunts were contrived to give the screen player "personality," to make her known to the public.

But Josephine Hutchinson, now co-starring with George Brent in "Mountain Justice" the First National production at the Theatre, says "eccentricity" doesn't pay any more. The taste of the film fans has changed and Miss Hutchinson is grateful.

While a wild stunt attracted the populace to the movie houses not so many years ago, today's audience is there because it likes the work of the players. The dissemination of Hollywood news has made the general public aware of story values, directorial abilities and production values. Film fare is chosen with care in these more knowing days. And the public is chary of the things it used to enjoy in players.

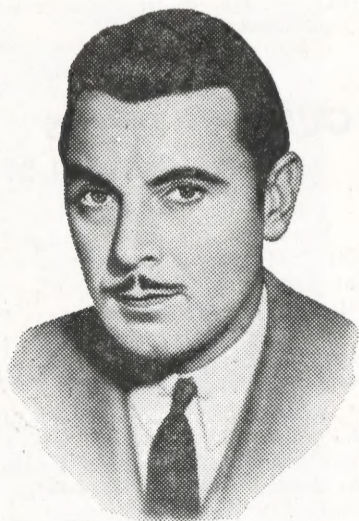
The "Mountain Justice" leading lady would have been considered eccentric herself in the "good old days," simply because she, along with the majority of Hollywood's new order of people, lives a quiet, unobtrusive life.

She doesn't wear flamboyant clothes and live in a marble palace. She doesn't collect the wings of lunar moths. She owns not a single trained mouse who walks on its hind legs and waves a flag. She simply likes to read, cook, sew, go to the theatre, dance and otherwise occupy her time in the manner of Mrs. John (Average) Public.

"Acting ability has supplanted champagne baths as the means of gaining public approval. And I, for one, am glad of it," says Miss Hutchinson. "The passing of sensationalism means that the Hollywood folk can lead normal quiet lives. And it also means that we're building our careers on a much firmer basis."

Miss Hutchinson's role in "Mountain Justice" gives her dramatic ability full play. She plays a young girl—a native of a mountain country who struggles to bring enlightenment to her people. George Brent is co-starred as a young attorney who aids her.

George Brent



Men called the woman he loves a murderess, but George Brent calls her courageous in his brilliant defense of her life. Josephine Hutchinson is co-starred with him in the First National melodrama "Mountain Justice" which comes to the Theatre, on

Mat No. 106—10c

Miss Jones Is Vet Actress At Twelve

MARCIA MAE JONES, brilliant young emotional actress appearing in "Mountain Justice," now at the Theatre, was being congratulated on an exceptional crying scene she had completed for the picture.

"Splendid, dear," said Director Michael Curtiz. "By the way, Marcia, how old are you?"

"Twelve," said Marcia, "and I've been in the movies ever since I was a child."

"Mountain Justice" which co-stars Josephine Hutchinson and George Brent, is a gripping melodrama that tells a story of life in the mountains. Michael Curtiz directed.

(Advance Feature)

Villain Is Killed Only After Five Days' Battle

Robert Barrat, Playing Cruel Father, Drops Under Jo Hutchinson's Blows

BY CARLISLE JONES

It took Josephine Hutchinson—and a cast and crew of forty people—five days to kill Robert Barrat. She succeeded finally, thanks to the effectiveness of a heavy whip handle and the complete nervous and physical exhaustion of Movie Director Michael Curtiz.

This correspondent watched through the long hours of furious if unequal struggle between Miss Hutchinson and Mr. Barrat, leading up to the highly satisfactory elimination of Barrat from the scene.

There were times when he was seriously tempted to take a hand in the fight and dispatch the bearded, tobacco-chewing trouble maker himself. Moments in which he almost forgot that Mr. Barrat is, in fact, a pleasant jovial gentleman who would rather sing "You're My Honey" than whip frail young women with an eight-foot bull whip.

The picture of these goings-on was, by the way, "Mountain Justice," the First National picture which comes to the Theatre on

Chronology of Death

Barrat finally "got his'n," as they say in the country in which "Mountain Justice" supposedly takes place, at exactly six o'clock, Pacific time. He died, officially, four hours later on a Thursday night, after the lethal blow had been photographed from a number of angles and to everyone's satisfaction. He died on a full stomach, having consumed a hasty but substantial meal between "shots" on the set.

The battle between the poorly matched contestants started early one Monday morning. Preceding it, there had been several days of verbal quarreling between them, but on this Monday the fight started in earnest.

Barrat was armed with two whips. One was a heavy, mule-skinning black snake with a long and wicked lash. This was real. The other was identical in looks and size but manufactured of such light materials that it was practically harmless to man, woman or beast.

"It'll take me a year to live this scene down," confided Barrat. "There are a few people who will never speak to me again. Remember Simon Legree?"

Lessons In Whipping

He curled the heavy end of the whip menacingly. Miss Hutchinson was cowered back against a small book case. She looked frightened and your correspondent could understand her emotion. Barrat was to strike with the whip—the real one—because only that was heavy enough to break the plate on the plate rail above her head.

We waited—and eventually our patience was rewarded with a definite indication of action. "This time," explained Director Curtiz, "you crack the whip so,"—taking the instrument of torture out of Barrat's hands, "and you swing it so, toward the lady."

He demonstrated but Miss Hutchinson declined to be the victim of his experimentation. She retreated a little way to the right until the whip was back in Barrat's hands.

"Action," called Curtiz when Miss Hutchinson had moved back into place. The camera whirred softly. Barrat gathered a snarl onto his usually pleasant face and taking very deliberate aim, drew the heavy whip back behind his right arm. Suddenly the braided leather hurled through the air.

Miss Hutchinson screamed, as who wouldn't. The long lash wrapped about her face.

"Cut," yelled Curtiz excitedly as he ran toward Miss Hutchinson. "Are you hurt?" Barrat was there ahead of him, however, asking the same question. Miss Hutchinson, it developed, was not hurt.

Thrashing a Habit

When next he visited the set, he found Miss Hutchinson prone on the floor of the little living room. Barrat towered over her, whip in hand again. In falling she had dragged a chair down with her so that it partially covered her face. Barrat, apparently mad with fury, was beating her regularly, but this time with the light weight whip. Otherwise he might have killed her.

Every time your observer visited the set for the next three days, Barrat was whipping Miss Hutchinson or struggling with her to regain the whip after she managed to grab it away from him. They struggled into and out of every corner of the living room and finally she escaped, just as Curtiz insisted she must, into the kitchen.

There she fell exhausted, into the kitchen range, banging her pretty head against the oven door. It looked and sounded so real to Curtiz that he left it in the scene and she had to fall—and bump the oven—time after time until he was satisfied.

At the end of four days of this, Curtiz was satisfied that any audience would forgive her if she killed her father. Miss Hutchinson, black and blue, dirty and exhausted, seemed to think so too.

Song the Finale

Barrat got up at the end of the scene and hunted up two of his cronies on the set. One was the makeup man who had been supplying scars to Miss Hutchinson on places where she didn't have them naturally by this time. The other was the young man who was acting as script clerk.

They gathered in a corner and sang "Down by the Old Mill Stream" and "Mammy's Little Coal Black Rose."

The killing scene runs a minute and a half in the finished picture!

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment.

Miss Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture from an original screen play by Norman Reilly Raines and Luci Ward.

Ends Century of Silence



The tragedy of America's forgotten women is graphically portrayed by Marcia Mae Jones (left), Josephine Hutchinson, George Brent and Edward Pawley, in "Mountain Justice," the First National melodrama which comes to the Theatre, on Mat No. 203—20c

(Current Feature)

Tobacco Chawin' Is Lost Art With Picture Actors

Players In "Mountain Justice" Have To Use Licorice Instead Of Weed

Hollywood he-men, it turns out, may be muscular, all right; but they're no good when it comes to biting off a chew of plug cut tobacco and chawin' it.

The blow to Hollywood manhood was delivered by Mrs. Elizabeth Hearst, famous school-teacher of the Blue Ridge and Cumberland mountain country and technical adviser on "Mountain Justice" the First National melodrama coming to the Theatre on

"There's not a good, two-fisted tobacco chawer in the bunch," she said when she surveyed a large group of bit players paraded before her in her quest for mountain types.

"These men," she continued, "are husky enough and some of 'em are lanky enough, but not a one of 'em has that back-mountain tobacco-chawin' technique."

The tobacco-chewers were needed for a courtroom scene in "Mountain Justice." They were supposed to chew and use the "juice-boxes" provided for jury and audience alike while Josephine Hutchinson, George Brent and Robert Barrat acted out the dramatic sequence.

"It won't be real," Mrs. Hearst called, "unless you have fellows who can do a good job of chawin'."

Hurried search revealed that Hollywood's actors, even the most he-mannish of them, do not chew tobacco. Mrs. Hearst was becoming worried and telling Director Michael Curtiz she didn't know what they were going to do.

"I'll tell you," he said. "We'll have them chew licorice."

A property man ran out to a candy store across the street, bought up a supply of old-fashioned licorice sticks, returned and passed them out to the gaunt and gawky "mountaineers."

The men chewed a while, got in the swing rhythm so popular today and pretty soon they were chawin' away like veterans, well enough at least to satisfy the camera eye and the technical adviser.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills. Thwarted by nearly all of them—especially by her own father—she almost sacrifices her life for her ideals of betterment.

Josephine Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her.

(Advance Feature)

Brent Explains Why He's The Hermit Of Hollywood

Tries To Escape Public Acclaim; Prefers Company Of Grips And Propmen

BY GEORGE BRENT

(Co-starring with Josephine Hutchinson in "Mountain Justice," which comes to the Theatre on)

They say I'm a secretive fellow. Perhaps I am. As an Irishman I'm naturally talkative, gregarious. But because I was an Irishman I once went back to the old country and got mixed up in a revolution as spy and dispatch carrier. That could make a man close-mouthed, couldn't it?

It's just a theory, however. And you can have it! I don't hold with it.

The real reason I have become, as someone rather fancifully labelled it, a Hollywood hermit, is simply that I have a desire to live my life like a free, normal citizen of these United States.

When I first came to Hollywood I didn't have to go dodging around corners, hat pulled down in an attempt to escape recognition. Didn't have to regard everyone who struck up a conversation with me as an object of suspicion, a possible spy or a pest.

There seems to be a general notion that actors like to attract attention; are happiest when they get a lot of it. Personally I think they will just about average up in that respect, as a class, with American business men, legal lights and so on, and by no means rank with those modest fellows, the politicians.

But let that go. Assume that actors as a class even crave a certain amount of attention from press and public, and that this actor as an individual is not an exception. Imagine for the sake of argument we like to be shadowed by sleuthing gossipers, stalked by the candid camera boys with their flash guns, and buttonholed by autograph collectors and ladies who wish to talk to actors.

All these things may be delightful and keep us from getting lonely, in moderate quantities. It's the bulk, the sheer weight of such attentions, however, that gets your Hollywood actor down.

Frankly, I miss the old freedom to go and come as I please, strike up conversations with anyone I meet, and even be able to say quite openly when the question arises, "My line? Why I'm an actor—or at least that's what they call me."

When I used to tell anyone that, they'd look at me sharply and ask my name. I'd tell them. "Never heard of you," they'd say, if they were honest rather than diplomatic. And then we could go on from there, chinning at will. You see, I was then still a free citizen.

There seems to be a deliberate scheme in Hollywood to nurture temperament and temper, to irrigate and fertilize stellar ego, that it may sprout.

How? By a hundred different means. Catering, mostly. Here, Mr. or Miss Star—take my chair! Let me get you a drink of water. You were wonderful, So-and-So, in your latest picture. Oh, that dressing room's not good enough for you. Say, why don't you get a car that's good enough for your position in the world?

Thank fortune for some of the hard-boiled "grips," prop men and so on who say to me, "Brent, you lazy slug, get out of our way. We gotta set up a wall where your carcass is now, so move it, will yuh?"

We call each other names, horse around on the set, and in general act like human beings who work together and don't take life or ourselves too seriously. That's a healthy influence.

Winter Watermelons Needed for Picture

A COUPLE of dozen watermelons were needed for a scene in the melodrama "Mountain Justice," and the month was December. There were none to be had in the Pacific Coast markets.

Dick Powell, though he isn't in the picture, came to the rescue. He has a friend in his native state of Arkansas, in the town of Hope, who grows post-season melons under glass, and Dick induced this individual to forward the required number.

"Mountain Justice," comes to the Theatre on

(Advance Feature)

Girl Of 26 Authors Big 'Mountain Justice' Film

Luci Ward, Who's Been Script Girl And Stenographer Advances To Scenarist

BY ALEX EVELOVE

You don't have to be a star to be a Hollywood Cinderella. Luci Ward, for instance, knows just how it feels to discover that the pumpkin coach is standing there after midnight.

Luci, to explain briefly, is one of the few young ladies who have been able to make the jump from script girl to writing original stories and screen plays for the movies. She is one of the few scenario Cinderellas.

She is the author of "Mountain Justice," the First National melodrama co-starring Josephine Hutchinson and George Brent which opens at the Theatre on

Luci is a full-fledged scenarist on the Warner Bros.-First National studio staff at the age of 26, having attained standing in her chosen field long before most authors sell their first novel or play. Luci's experience in the motion picture world, however, is much greater than her age would indicate. She has been in it since 1928, when she started as a secretary at the old First National studios. In the years between she has been script girl, secretary again, script girl again and also just plain down on her luck.

While secretary to Ben Markson, a Warner Bros. scenarist, she decided she wanted to correlate the things that she had learned with whatever artistic talents she felt she had.

The first thing she did—back in 1934—was to write a couple of originals (still unsold) and a story called "Cargo De Luxe" which she sold to Cosmopolitan Magazine.

Between 1934 and a little while ago, Luci wrote no less than 25 "originals." None of them made the grade, but she made "option money" out of a couple of them, thus assuring food and lodging. While she was making her few option dollars she was starving a little, too, having given up her regular job for the glittering chimaera of free lance authorship.

Then came a day when she walked into Bryan Foy, a producer on the Warner-First National lot whom she had known for some time, and asked for a chance. He said he would give her a chance. All she had to do was show him a "shooting script."

"Shooting scripts," by the way, are much more difficult to do than "Originals," calling for complete

detail and technical knowledge. Mr. Foy suggested that Luci's "shooting script" be an adaptation of one of half a dozen stories the studio owned. Luci balked. She said she would rather do an original idea in complete ready-to-shoot form.

"Go ahead," Foy said.

Six weeks later, perhaps to the surprise of Mr. Foy, Luci put a shooting script of a new original story of hers on his desk. It was "The Law In Her Hands." It was bought and made into a picture. Then she was assigned to the adaptation of "Murder By An Aristocrat." Then came another "original," the one which emerges now as "Mountain Justice."

From "Mountain Justice," Hollywood's new Cinderella of the Scenarios turned to musical comedy, working on "Melody for Two." From the froth of laughter and melody with all that varied film experience behind her, it was duck soup for Luci to apply herself to a Western adventure yarn entitled "Land Beyond the Law" all about the days of Governor Lew Wallace, and with Dick Foran as its honest hero.

"Mountain Justice" is a gripping melodrama based upon a young girl's ambition to bring the benefits of civilization to the benighted people of her remote village in the hills.

Josephine Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her. Among the other notables in the cast are Robert Barrat, Guy Kibbee, Marcia Mae Jones, Mona Barrie, Elizabeth Risdon and Fuzzy Knight. Michael Curtiz directed the picture.

Fate Takes a Hand



George Brent defends Josephine Hutchinson (center) and Marcia Mae Jones (left) from the advances of a hillbilly in this vivid scene from "Mountain Justice," the First National picture that reveals the curse put on mountain women by the men who sell them to the highest bidder. It's now playing at the Theatre. Mat No. 201—20c

(Advance Feature)

Studio Hires Carnival For "Mountain Justice"

To Give Realism To Scenes In Mountain Film, Whole Circus Is Engaged

The movies have discovered that the best way to create the illusion of realism is to get the real thing. That is why a real-life carnival was given a "date" in its tour for sequences of the First National picture "Mountain Justice," co-starring Josephine Hutchinson and George Brent, which comes to the Theatre, on

Even the personnel of the carnival came in "off the road" to work on Stage 7. The fat lady and a large assortment of freaks and "talent," including a sword-swallower and a fire-eater, the concessionaires, the side-show attractions, the "canvassbacks" who put up the attractions and "strike" them, all were present and worked in "Mountain Justice."

The carnival sequences were not the only "realism" ones in the picture, however. Curtiz's fetish for realism, impelled him to make the topical story of the mountain girl who is accused of killing her father, faithful to life in all departments.

Properties, such as gourds, "gully-jumpers," as high-wheeled, old-fashioned rigs are called in the back-mountain country, and all the other things indigenous to that part of the nation were brought directly from the Blue Ridge and Cumberland

hills to the First National studio.

The extras who populated the set were, most of them, from the Southern mountains—the men, tall, gangling, typical, the women poke-bonneted, spare and also typical. Hollywood's Central Casting Bureau offers such types to make locality and nationality films real, and the order for "hill-billies" was filled without difficulty.

Realism, in brief, is one of the chief commodities in the land of illusion.

(Advance Feature)

Making Trees Easy For Film Experts

The forest primeval has no roots in Hollywood. It grows on a wooden floor. Its murmuring pines have concrete "hearts." The only thing real about the hemlocks is their bark.

Many trees were "grown" at the First National studios for "Mountain Justice," in which Josephine Hutchinson and George Brent have the leading roles and which will come to the Theatre on

Because the locale of the story is in this country's Southern mountains, the trees of that section were created at the studio. There were oaks and pines and poplar and willow and spruce. The miscellaneous small shrubbery was real.

To make a tree is a relatively simple matter when one knows how. The thing to do is to find out from the art director how many trees there are to be. Then there is conversation with Gene Woodhouse, head of the "green gang." He finds out what kind of trees are wanted and sets about getting the bark and branches which will be set over

and into the plaster or concrete base. The plaster shop molds its order of trunks and large branches, patterning them after normal trees.

Age-old redwoods have grown in a day as the result of teamwork of green gang, plaster shop and carpenters.

"Mountain Justice" is a tale of life among the natives of certain mountain districts and of the girl who tries to raise the standard of living for her people. Josephine Hutchinson is starred as the young girl; George Brent is co-starred as a young attorney who believes in her and aids her.

(Advance Feature)

Carousel Is Scene Of 1st Interview For Starlet

12-Year Old In "Mountain Justice" Talks While Trying To Grab The Brass Ring

Marcia Mae Jones, twelve years old and famous in the films for her recent role in "These Three," kept on going past the interviewer on a green horse. The green horse had red ears and a black mane. He was very handsome and the interviewer was very sober. The problem at hand was how to talk to the young Duse.

Reconnoitering revealed that Marcia was on a merry-go-round. It was on the carnival set for "Mountain Justice," the First National film which will come to the Theatre on

Further exploration revealed that it was possible to get the man to stop the revolving affair long enough for the caller to get on the red horse with the green ears and yellow mane, next to Marcia's.

"Jump on," Marcia invited. "I haven't had so much fun since the last time I rode on a merry-go-round. I've got influence, too. I can fix it for you to catch the brass ring."

Once aboard the adjoining wooden pony, it was easy to talk to Marcia.

"This is the first time I've been interviewed on a merry-go-round," Marcia said. It was his first too and, he added, his last, he hoped.

"What do you want to know?" she asked.

He told her. It was simple, merely a matter of having her tell him about the life and times of one Marcia Mae Jones, whom he had cornered at last aboard a carousel.

"That's easy," she said. "I'm twelve years old. I've been in pictures since I was one. I was born in Hollywood. This is my 65th picture. I know because I keep a record."

"Our whole family is M. Jones," she said, a little irrelevantly, it seemed. "I mean, that all our first names begin with M. like Margaret or Malcolm. And we all work in pictures. Isn't that nice?"

"I'm in the 7th grade," Marcia went on in reply to a question. "I'm not very good a hyphenating words. I never know when to break 'em up when I come to the end of a line. You know, I can't spell very good."

Marcia's ambition is to be a very great actress when she grows up. She wants to stay with the cinema right along. Right now, in "Mountain Justice," she is playing what she calls a "character role."

"I've been a flirt, too," she confessed, adding that she really doesn't care to play the "other woman" when she can get out of it.

"I don't think flirts have happy lives," she said.

"Mountain Justice" is a tale of life in the mountains. Josephine Hutchinson is starred as a native girl who tries to raise the standard of living there; George Brent is co-starred as a young attorney who believes in her and aids her. Marcia is featured as Miss Hutchinson's sister. Michael Curtiz directed.

CORN PONE MADE FOR FILM PROP

Some real corn pone was needed for a scene in "Mountain Justice," a First National melodrama of mountain life now playing at the Theatre.

Mrs. Elizabeth Hearst, Kentucky teacher who acted as technical advisor on the picture, promptly stepped into the studio commissary's kitchen and baked a big batch.

(Advance Feature)

Screen Villain's Job Is A Tough One

Beating Josephine Hutchinson with his fist and with a ten-foot bull-whip was the hardest job Robert Barrat ever had in pictures. He did that in the First National film, "Mountain Justice," in which he plays her ignorant, fanatical hillbilly father.

Before his first fight with a member of the weaker sex, Barrat had fought innumerable man-to-man battles on stage and screen. In most of them he didn't have to worry about pulling his punches. In fact, in 24 out of the last 25 fights he has had on the screen he has been knocked out or killed in one way or another.

In "Mountain Justice," which comes to the Theatre on, Barrat has two fights with Miss Hutchinson. In the first he had only to maul her a bit, then tie her to a wall-lamp and beat her with the bull-whip. In the second, the struggle was more terrific, including hands, a knife and the whip.

Barrat went through all of the fight scenes under the handicap of mental hazards. He knew that Miss Hutchinson was fragile and that even his weakest grip would bruise her if there were to be reality of any kind in the scenes. He was quite right, because at the end of seven days of battling Miss Hutchinson was black and blue, even though he had handled her as gently as possible.

When he used the whip, Barrat's troubles were again mental. He knew he had to be accurate because the lash of the bull-whip hits with the velocity of a bullet and cuts to the bone if it connects. David Kashner, Hollywood's whipping expert, tutored him in the job. He learned well enough so that Miss Hutchinson was unscathed, but that didn't make the job of whipping her any easier.

Although the physical action of beating the slightly built actress was not severe, Barrat dripped perspiration at the end of every "take".

An added handicap to Barrat was the fact that movie-goers are inclined to believe he's a real villain anyhow, on the basis of roles he has played before. Whipping a woman, however, made him ashamed to face his family, he says.

JO IS MARTYR TO MOVIE ART

During a hand-to-hand struggle with Robert Barrat in "Mountain Justice," a melodrama of the hill country now showing at the Theatre, Josephine Hutchinson, the heroine, accumulated twenty-four black and blue marks on her body.

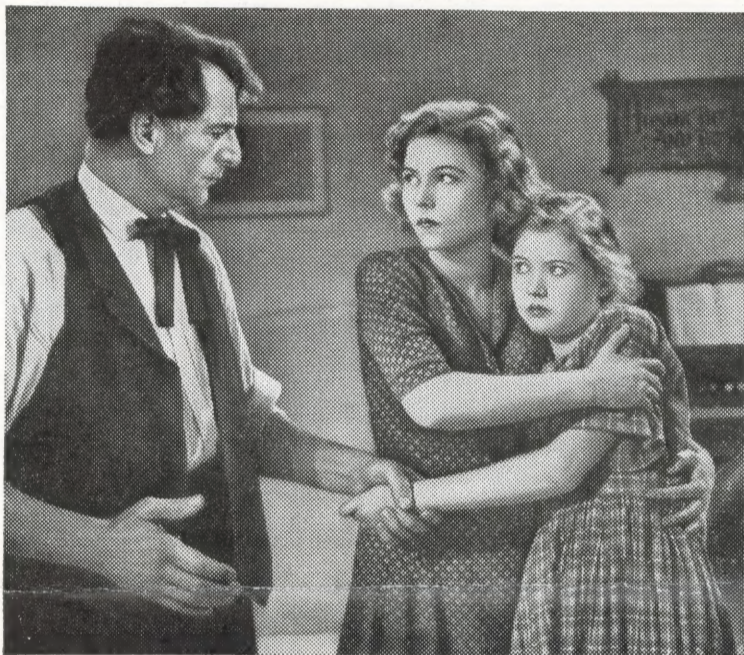
Barrat plays the part of an infuriated, fanatical father, against whom Miss Hutchinson has to fight for her life. And to give reality to the film, Barrat has to treat Josephine to some fairly rough handling.

MOUNTAIN DOGS USED IN FILM

Six coon hounds were imported from Kentucky for scenes in support of Josephine Hutchinson and George Brent in "Mountain Justice," the First National melodrama coming to the Theatre on

Lee Sheldon, the studio's livestock and animal department head, made the long distance arrangements for Tibby, Rex and the rest, and then learned to like them so well he bought them.

Where the Lash is Law



Josephine Hutchinson (center) defends her sister (Marcia Mae Jones) from their brutal father (Robert Barrat) who believes in selling the love of his daughters to the highest bidders, in the First National daring expose of the secrets the mountains have harbored for centuries, "Mountain Justice," now at the Theatre. Mat No. 204—20c

BARRAT LOSES FILM FIGHTS

Robert Barrat, one of the cinema's most frequent "heavies," has had twenty-five fights in his last three years of film work. He "lost" twenty-four times, having only one "win" to his credit.

In his latest picture, "Mountain Justice," in which he appears with Josephine Hutchinson and George Brent, he takes the count again, at the hands of Miss Hutchinson. Her role is that of a mountain girl who battles for her life against her father, played by Barrat.

"Mountain Justice" is now showing at the Theatre. It was directed by Michael Curtiz.

1ST FILM NAME BROUGHT LUCK

"The name of the first movie in which I appeared was singularly prophetic — it was called 'Happiness Ahead'," says Josephine Hutchinson, who is co-starred with George Brent in the First National melodrama "Mountain Justice," now playing at the Theatre.

"I have had happiness ever since coming to Hollywood after several years on the stage," the young star adds.

One of Josephine's most successful performances was in that great hit, "Oil For the Lamps of China." Another was with Paul Muni in "The Story of Louis Pasteur." Her present role is said to exceed even those, in dramatic value.

KIBBEE FISHES AND GETS PAID

For the first time in his long screen career, Guy Kibbee got a part—in "Mountain Justice," the First National melodrama which gave him a chance to follow his off-screen hobby, which is fishing.

He wore his own old wading-boots and jacket, and in the course of three scenes in that makeup managed to catch four fair-sized trout.

"Mountain Justice," a story of the remote hillbilly country and its people, co-stars Josephine Hutchinson and George Brent under the direction of Michael Curtiz.

PRIZE BEAUTIES PLAY HILL GIRLS

Of all places for beauty-contest winners to land in Hollywood! In simple gingham gowns and sun-bonnets, as small-town hillbilly belles in "Mountain Justice," a melodrama of mountain life.

The girls are Mercedes Hill, "Miss California," and Diane Marshall, "Miss Canada." They had discovered that beauty-contest winners are a dime a dozen in Hollywood, and, sensibly, took the tiny parts which do not call for beauty at all.

"Mountain Justice," a First National melodrama co-starring Josephine Hutchinson and George Brent, directed by Michael Curtiz, comes to the Theatre on

Program Filler

Director Michael Curtiz pulled a "John D." during the making of "Mountain Justice." Every time one of the cast recited a speech perfectly, he handed him a shiny new dime. If the actor "blew up" on his lines, he had to give the director a dime.

Mona Barrie came to Hollywood from her native Australia five years ago. Although she came to visit friends she remained to work in the movies, and has not been able to get away long enough to go back to Australia for a visit.

Marcia Mae Jones cried her way into the movies, at the age of 10 months, and she's had at least one crying scene in every role she's played since.

Director Michael Curtiz got his start in show business at the age of 18 as a strong man in a Budapest carnival.

Joseph H. Hazleton, who worked as an extra in "Mountain Justice," is the last man still living who was in the audience of the Ford Theatre in Washington the night that Lincoln was shot.

After working for several weeks on "Mountain Justice," Josephine Hutchinson was snubbed by more than half of the cast, when she showed up one day in her own street clothes. It developed that they didn't recognize Jo as a sophisticated, well-dressed young lady, but only as a mountain girl.

Luci Ward who authored "Mountain Justice" started her career as a stenographer, rose to the position of "script girl," and is now a full-fledged authoress at 26.

George Brent, one of the screen's foremost "smoothies," was once a sheep herder in Ireland, worked in a diamond mine in South Africa, and was a blacksmith for six months.

Josephine Hutchinson made her screen debut at the age of 4 in the Mary Pickford film "The Little Princess."

Cherished ambition of George Brent is to go to Africa some day and find out where elephants go when they die. He'd also like to explore the Pyramids in Egypt.

Favorite hobby of Josephine Hutchinson is collecting dolls. It all started when she received a good many as gifts from her fans as a child star, and now she continues because she finds it so fascinating.

Strand Star



Josephine Hutchinson, brilliant young dramatic actress, who scored such triumphs in "Oil for the Lamps of China," and "The Story of Louis Pasteur" is co-starred with George Brent in "Mountain Justice," the First National melodrama which comes to the Theatre on Mat No. 103—10c

MOUNTAIN JUSTICE

Starring Josephine Hutchinson and George Brent; Featuring Guy Kibbee, Mona Barrie and Robert Barrat; Director Michael Curtiz; A First National Production, Coming to the Theatre on Fictionized by HARRY LEE

It Does Happen Here



Benighted elders of the church refuse to aid in the establishment of clinics to care for the forgotten women and children of the mountain districts and drive Josephine Hutchinson and Guy Kibbee from the meeting in "Mountain Justice" the First National melodrama of today's battle against ignorance and prejudice which opens at the Theatre on

havin' a difficult time wid me—fightin' death up there at the Andersons! That's why she's like she is—so, don't be too harsh on her!"

The men glared as the two silently left the dim room. "Now, now, child—" It was an expression Ruth had heard him use to many a sick child in the cabins they had so often visited together. Today he was using it to comfort her. "Now, now, go home and rest, child. We'll talk about the clinic again—so we will!"

A wind had come up, and the green boughs were blowing. The birds were singing, too, but all Ruth Harkins could think about for the moment was the opposition to the cause that was all in all to her.

"Talk about it!" she said, the light of a new determination in her eyes, "I'm going to do something about it! And some day, Doc, believe me, we'll have the clinic!"

"Sure, and we will, child!" chuckled old Doc, rattling off in his fivver. Ruth took the steep path to the cabin where her mother and little sister were—and her father—Jeff Harkins. Bible on knee—the lash of chastisement within easy reach—he grimly awaited the return of his older daughter.

The woman and the child started in terror as they heard Ruth's step.

(To be continued)

CHAPTER I SHE HAD FURRIN NOTIONS

"What's old Doc Barnard goin' into the after-service meetin' fer, d'ye reckon, Lize? He ain't no church-goin' man!"

The mountaineer spat out one quid, and bit off another. "And Ruth Harkins!" exclaimed the gaunt woman in her Sunday best, "What's she want in a men's gatherin'? Sakes!" She shook her head dismally. "There's no holdin' that girl since she come home from nursin' school, all filled full o' furrin notions! 'Tain't decent!"

"If I was Jeff Harkins," drawled the man, his eyes narrowing, "and a darter o' mine acted that bold—I know what I'd do!"

"It'd be comin' to her!" sighed Lize, righteously, her unseeing gaze fixed on the billowing green reaches of the sunlit mountains. The two were among the gossipers outside the tiny church, which, with the post-office, the blacksmith shop, and a score of frame cabins made up the one straggling street of the village.

In the basement of the meeting-room of the church Ruth and Doc sat at a table opposite the minister, the squire, and three others as forbidding. Doc had the floor and was trying to make the best of it, the brogue of Erin thick on the tongue of him.

"Sure, and a thousand a year

would carry it nicely, gintlemen—what wid them that could afford to pay a little! Ruthie here, is a grand nurse, but that ye know! And right here in Green Rock's the place for it! Fifteen miles saved might mean the difference between life and death to some poor divil—"

"This," droned the Minister, "is hardly the time or the place, Doctor, to be coming with this—this scheme of yours—"

"What better place than the House of God when it's His children we're thinking of—" Ruth cried hotly, her sensitive lips quivering with emotion. "If we'd had a clinic that poor Anderson woman that just died in child-birth might be alive this minute! We'd have healthy children in the mountains, able to do a man's

work, and pay county taxes when they grow up. Oh, don't you see! You've got to help—"

"I think you'd better go home!" suggested the preacher, angrily.

Ruth was about to make indig-

nant reply, but Doc Barnard took her arm gently and led her toward the door. "Now, now, child—" he murmured. Before going out he turned pleadingly. "'Tis only good she means, gintlemen, indade and it is! She's been

PICK UP HEADING

The Story So Far: Pretty Ruth Harkins, after a course in nursing, returns to her mountain people, burning with ambition to start a clinic. Her only ally is old Doc Barnard. The two are put out of a meeting of townsmen, and she goes to her home, where her father, Jeff Harkins, waits with bible on knee and lash near at hand, to chastise Ruth for waywardness, while her mother and sister Bethie look on.

CHAPTER II PAW LAYS DOWN THE LAW

"I don't want none of your excuses, maw! Where is Ruth! She wasn't here for breakfast and she wasn't to prayer meetin'! Now where is she?"

Jeff Harkins, the father of the family, a big-framed, burly man of about forty-eight, with fierce, shaggy brows and a bull-dog face, marked his place in the Bible, and confronted his wife Meg, old and worn at forty, but with lingering traces of refinement on her sensitive face—a face curiously like that of Bethie, the fifteen-year-old girl who sat at the old-fashioned organ, ready to play the hymns as paw gave them out.

"D'ye hear me?" Jeff thundered. "Where is Ruth?"

"Don't be angry, Pa—she went off with old Doc Barnard and—"

"With Doc again, huh? How many times have I told her to stop this silly nursin' business?" He hushed his tirade as the door opened and Ruth came in. The girl stopped abruptly for a moment, looking from one to the other.

"Pa—I'm going to sell my acre that Grandpa Clark left me!" She halted momentarily at her father glared at her under shaggy brows, then continued bravely. "Doc and I—are going to start a clinic—and—I want the money to help get it going. It's for the mountain kids and their mothers, and—and oh, Pa! It means so much! I've been thinkin' of nothing but—"

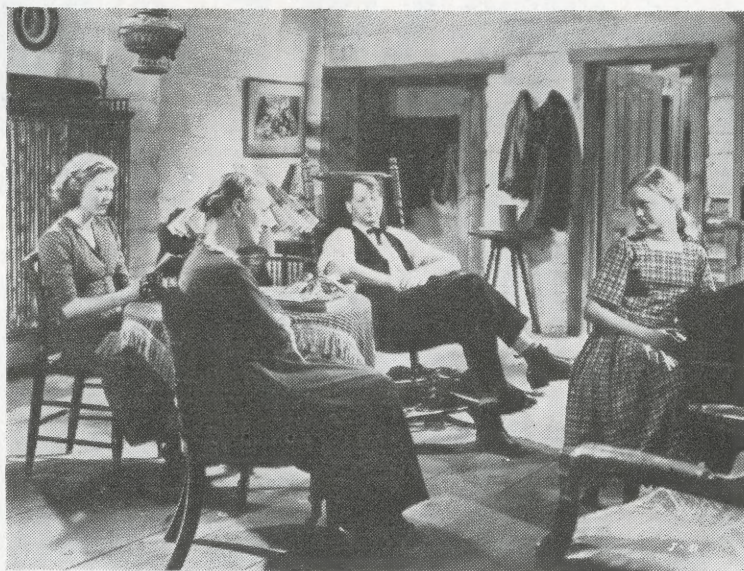
He snatched her words. "—Of nothing but stayin' out all night,

the Lord knows where! . . . — Well, I'll tell you, Miss—" He towered over her menacingly. "You're finished with all that! Meg!"

At sound of her name his wife looked toward him fearfully. "Yes, Pa?" she queried weakly. Choking with fury, he went on. "From now on—you're goin' to see that this here brazen daughter of yours stays right here in the house! I'll learn her some new ideas! Them's my orders! Mind 'em!"

Jeff sank into a chair, legs sprawled, head on chest, and began to mumble in extreme self-pity. "Ain't I had enough to bear—havin' to stand trial tomorrow for shootin' down that young skunk from New York—sneakin' around here surveyin' my land—for them Electric folks! He got what he deserved—" he shouted,

Master of His Home



Rule of the lash, with savagery held a virtue, characterizes thousands of homes in forgotten highlands. Such an unhappy home is portrayed by Josephine Hutchinson (left) Elizabeth Risdon, Marcia Mae Jones (right) and Robert Barrat in "Mountain Justice" the First National picture coming to the Theatre on

"got what anybody'll git that tries to cross Jeff Harkins!"

"Ah, well—" he sighed resignedly. "The Lord's will be done!" Silence, and then "Play!"

The last word was addressed to Bethie who dutifully responded by providing chords for a hymn. Ruth read from the Bible the words he sternly assigned her. For a long time he appeared to be asleep but when little Bethie tried to tip-toe past him to bed, his big hand shot out, grasped her by the arm and yanked her

back. "Who told you to stop playing?"

"I—I—I thought—I was sleepy, Pa—I—just—"

His open hand struck her cruelly across the face. Before he could repeat the blow Ruth had whirled from her chair and torn Bethie from his grasp. Putting the child behind her she faced him with blazing eyes. "Leave her alone," she cried. "Don't you dare touch her again!"

Stunned by this unexpected at-

tack, Jeff Harkins sat back in his chair in gasping amazement. Then, in apoplectic rage he stammered, "What's that—you—defying me?"

"Call it whatever you like—you're not going to strike her again!"

Shaken with fury Jeff got to his feet and made for Ruth. Meg thrust herself between. "No, no, Jeff," she whimpered, "It's the Lord's Day!"

"And how do your children keep it holy?—By flyin' in the face of the Sacred Book that says: 'Children, obey your parents'!!'"

"That's not all it says. . ." Ruth's face was white as death. "It says, 'And ye fathers' provoke not your children to wrath!'"

Tremblingly defiant she stood before him.

(To be continued)

FREE 10 CHAPTER SERIALIZATION

Here's an unusually well written and thrilling novel many editors will welcome. It comes in mimeograph form with 10 stills for illustration. We suggest you send for the story and show the complete layout to your editor. Heading mats available—10 of them. Order Mat No. 501B — 50c from CAMPAIGN PLAN EDITOR, 321 West 44th Street, N. Y. C.

NOTE — If you think you can get better results by having serials complete in mat form, let the Campaign Plan Editor hear from you.

**WRENCHED FROM ITS MOUNTAIN
FASTNESS...THE STORY THE
WORLD WANTS TO KNOW!**

At last you can learn the facts about
"America's Savage Million"... why
mountain girls can't love...why the
rest of civilization has passed them by!

**JOSEPHINE
HUTCHINSON
GEO. BRENT**



"MOUNTAIN JUSTICE"

**"A gun won't make you
right! You're still guilty
....and I'll prove it!"**

**"Take your hands off
my sister.... She's
too young to marry!"**



**"Even mountain girls
don't have to tolerate
treatment like that!"**

**with GUY KIBBEE • MONA
BARRIE • ROBERT BARRAT**
Directed by Michael Curtiz
A First National Picture

776 Lines—Mat No. 402—40c

Also Available in 3 Column Size

435 Lines—Mat No. 304—30c

DENIED THE RIGHT TO LIVE...AND LOVE!
 You won't believe it 'til you see it...child brides sold by tyrannical fathers...lash law and witch-craft wreaking their vengeance...in 1937 America!

**JOSEPHINE HUTCHINSON
 GEO. BRENT**

"MOUNTAIN JUSTICE"

"Even in this backwoods jungle, a lady doesn't have to talk to you, if she doesn't want to!"

"What if she did kill him? Any decent girl would... but you hill-billies can't realize that!"

Warner Bros.' sensational expose of the mountains' hidden secrets, with **GUY KIBBEE · MONA BARRIE**
ROBERT BARRAT Directed by Michael Curtiz
 A First National Picture

180 Lines—Mat No. 208—20c

**MEN CALLED HER MURDERESS!
 WOMEN CALLED HER SAVIOR!**

Child brides, lash law, witchcraft, mountain loves...and one woman risking everlasting shame to save others from a fate like hers!

"Take your hands off my sister! She's too young to marry... she's only a baby!"

**JOSEPHINE HUTCHINSON
 GEORGE BRENT in**

"MOUNTAIN JUSTICE"

"Even in this backwoods jungle, a lady doesn't have to talk to you... if she doesn't want to!"

with **GUY KIBBEE
 MONA BARRIE
 ROBERT BARRAT**
 Directed by Michael Curtiz
 A First National Picture

356 Lines—Mat No. 207—20c

SECRETS THE MOUNTAINS HAVE GUARDED FOR CENTURIES!

The screen tears down the curtain hiding the last barbaric outpost of 20th century America...mysterious communities of child brides, lash law, witchcraft and mountain loves! It *can* happen here!

"Take your hands off my sister! She's too young to marry...she's only a baby!"

The Legal Code means nothing when the Code of the Mountains demands its vengeance!

JOSEPHINE HUTCHINSON
GEO. BRENT

in
"MOUNTAIN JUSTICE"

"Where I come from we don't talk to ladies that way...and you'd better not either!"

She came home from the city to help them...but mountaineers want no "fancy furrin notions!"

with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT
Directed by Michael Curtiz • A First National Picture

528 Lines—Mat No. 401—40c

Drama Thunders From The Mountain Tops!

JOSEPHINE HUTCHINSON
GEO. BRENT
in
MOUNTAIN JUSTICE

with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT

Directed by Michael Curtiz • A First National Picture

66 Lines—Mat No. 214—20c

Warner Bros. Expose The Secrets of The Mountains!

JOSEPHINE HUTCHINSON
GEO. BRENT
in
MOUNTAIN JUSTICE

with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT

Directed by Michael Curtiz • A First National Picture

60 Lines—Mat No. 213—20c

“MOUNTAIN WOMEN CAN'T LOVE!”
At last, the screen pierces the mystery which has shrouded "America's Savage Million" for centuries! Kisses paid for in lashings, children sold into marriage, women doomed to a life of heartbreak.. and fear of mountain justice!

**JOSEPHINE HUTCHINSON
GEO. BRENT**

"MOUNTAIN JUSTICE"

"I love you.... but here in the mountains that doesn't mean a thing.... unless you're the highest bidder!"

with GUY KIBBEE · MONA BARRIE · ROBERT BARRAT

A First National Picture
Directed by Michael Curtiz

372 Lines—Mat No. 303—30c

**“WE LOVE DIFFERENTLY
IN THE MOUNTAINS...
AND WE LOVE FOR KEEPS!”**

**JOSEPHINE HUTCHINSON
GEO. BRENT
MOUNTAIN JUSTICE**

“She's my sister..and she's only a child! I won't let you marry her to a man three times her age!”

See the Code of the Mountains battle the Code of the Law..with innocent lives in the balance!

See it all in Warner Bros.' thrilling expose of the mountains' hidden secrets, with **GUY KIBBEE · MONA BARRIE · ROBERT BARRAT** DIRECTED BY MICHAEL CURTIZ A FIRST NATIONAL PICTURE

111 Lines—Mat No. 104—10c

**THEY DARED TO LOVE..
WHEN KISSES
MEANT DEATH!**

**JOSEPHINE HUTCHINSON
GEO. BRENT in
"MOUNTAIN JUSTICE"**

Warner Bros.' expose of the mountains' secrets, with **GUY KIBBEE · MONA BARRIE · ROBERT BARRAT** Directed by Michael Curtiz · A First National Picture

56 Lines—Mat No. 105—10c

**THEY DARED TO LOVE..
WHEN KISSES
MEANT DEATH!**



**JOSEPHINE
HUTCHINSON
GEO. BRENT in
"MOUNTAIN
JUSTICE"**

**Warner Bros.' expose of the mountains' secrets, with
GUY KIBBEE · MONA BARRIE · ROBERT BARRAT
Directed by Michael Curtiz · A First National Picture**

228 Lines—Mat No. 210—20c

**DRAMA THUNDERS FROM THE MOUNTAIN TOPS
AS LOVE FLINGS ALL CAUTION TO THE WINDS!**

Strange secrets the mountains have held prisoner for centuries...now blast from the screen to expose the last outpost of barbarism in America!

"Even in this backwoods jungle, a lady doesn't have to talk to you...if she doesn't want to!"

"If the world knew what goes on in these mountains...lives like yours wouldn't be ruined!"

**JOSEPHINE
HUTCHINSON
GEO. BRENT**

**"MOUNTAIN
JUSTICE"**

**with GUY KIBBEE
MONA BARRIE
ROBERT BARRAT**
Directed by Michael Curtiz
A First National Picture

"I've never been so happy...but I can't forget the mountains...and the people down there!"

230 Lines—Mat No. 209—20c

EXPOSED!
The Secrets of America's Forgotten Women!

**JOSEPHINE
HUTCHINSON
GEO. BRENT**

**"MOUNTAIN
JUSTICE"**
Directed by Michael Curtiz
A First National Picture

**with GUY KIBBEE
MONA BARRIE
ROBERT BARRAT**

"Mountain girls can't love like other girls...we're sold to the highest bidder!"

86 Lines—Mat No. 212—20c

**JOSEPHINE
HUTCHINSON
GEO. BRENT**

**"MOUNTAIN
JUSTICE"**

GUY KIBBEE · MONA BARRIE · ROBERT BARRAT
Directed by Michael Curtiz · A FIRST NATIONAL PICTURE

15 Lines—Mat No. 107—10c

**JOSEPHINE
HUTCHINSON
GEO. BRENT**

**"MOUNTAIN
JUSTICE"**

with GUY KIBBEE · MONA BARRIE · ROBERT BARRAT
Directed by Michael Curtiz · A First National Picture

34 Lines—Mat No. 211—20c

IT DOES HAPPEN HERE!
 Warner Bros. blaze the screen to expose an America that's never been seen... till now! Child brides, lash law, shotgun justice... in 1937!



**JOSEPHINE HUTCHINSON
 GEO. BRENT**



MOUNTAIN JUSTICE
 with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT
 Directed by Michael Curtiz
 A First National Picture

T H E A T R E

87 Lines—Mat No. 111—10c

SECRETS THE MOUNTAINS HAVE GUARDED FOR CENTURIES!

The screen tears down the curtain hiding the last barbaric outpost of 20th century America... mysterious communities of child brides, lash law, witchcraft and mountain loves! It can happen here!

The Legal Code means nothing when the Mountains demands its vengeance!

"Take your hands off my sister! She's too young to marry...she's only a baby!"

JOSEPHINE HUTCHINSON
 GEO. BRENT
 in
"MOUNTAIN JUSTICE"

"Where I come from we don't talk to ladies that way...and you'd better not either!"

She came home from the city to help them...but mountaineers want no "fancy furrin notions!"

with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT
 Directed by Michael Curtiz • A First National Picture

297 Lines—Mat No. 301—30c

THE STORY THE WORLD WANTS TO KNOW!




**JOSEPHINE HUTCHINSON
 GEO. BRENT**
 in
"MOUNTAIN JUSTICE"

Directed by Michael Curtiz A First National Picture

The Secrets of America's Forgotten Women!

with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT

85 Lines—Mat No. 110—10c

MOUNTAIN WOMEN CAN'T LOVE!



JOSEPHINE HUTCHINSON
 GEO. BRENT
MOUNTAIN JUSTICE

GUY KIBBEE
 MONA BARRIE
 ROBERT BARRAT

A First Nat'l Picture • Directed by Michael Curtiz

29 Lines—Mat No. 108—10c

The hidden story the world wants to know!



JOSEPHINE HUTCHINSON
 GEO. BRENT
MOUNTAIN JUSTICE

GUY KIBBEE
 MONA BARRIE
 ROBT. BARRAT

Directed by Michael Curtiz
 A First National Picture

33 Lines—Mat No. 109—10c

Warner Bros. Defy a Century Of Silence...To Expose The Secrets Of America's Forgotten Million!

See why one girl dared everlasting shame to save a million others from a fate like hers!



JOSEPHINE HUTCHINSON
GEO. BRENT
in
"MOUNTAIN JUSTICE"
with GUY KIBBEE • MONA BARRIE • ROBERT BARRAT
Directed by Michael Curtiz • A First National Picture

158 Lines—Mat No. 206—20c

SEE why mountain women can't love... and why one brave girl dared eternal shame to save a million of her sisters from a fate like hers!



JOSEPHINE HUTCHINSON
GEO. BRENT
in
"MOUNTAIN JUSTICE"

SEE why an outraged nation was forced to wrench the mountains' secrets from their century-old hiding places!



Warner Bros.' stunning drama, directed by Michael Curtiz, with
GUY KIBBEE • MONA BARRIE • ROBERT BARRAT
A First National Picture

206 Lines—Mat No. 215—20c

THE STORY THE WORLD WANTS TO KNOW!

At last you can learn the facts about America's Forgotten Million...why civilization has passed them by...why mountain girls can't love like other women!

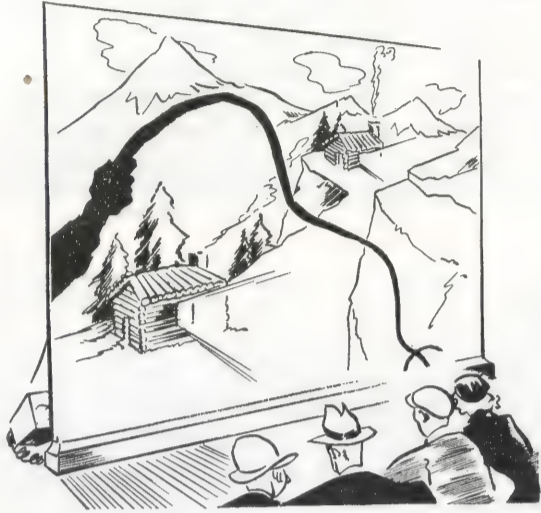


JOSEPHINE HUTCHINSON
GEO. BRENT
in
"MOUNTAIN JUSTICE"
Warner Bros.' sensational expose of the mountains' hidden secrets, with
GUY KIBBEE • MONA BARRIE
ROBERT BARRAT • Directed by Michael Curtiz
A First National Picture

192 Lines—Mat No. 302—30c

SELLING AT THE THEATRE

SHADOWS ON MOUNTAINS



For a swell lobby display, have your artist paint a mountain scene on a large transparent screen. Blinking lights in cabin windows can be effected by placing small flashlight bulbs behind the screen. Then, behind the screen, rig up a hand holding a whip which casts a shadow over the whole scene. Heavily lettered copy reads: "*The lash of 'MOUNTAIN JUSTICE' casts its shadow over all!*"

FRAME JUSTICE EXHIBS

An eye catching display for your lobby can be easily arranged by collecting old rifles, knives, whips and ropes which are hung on a frame. Beside the exhibit place a sign which says: "*This is what mountaineers use to mete out justice in 'Mountain Justice'.*"

HOLD COLLEGE DEBATES

On the stage of your theatre hold a debate between two college or high-school teams on the subject of filial duty versus love. (Be sure to avoid reference to actual cases.) The subject provides an inexhaustible supply of controversial material and should arouse plenty of community interest. Stunt also lends itself to radio broadcasting if you can arrange a tie-up with local station.

USE OF LOG CABIN FRONT

The log-cabin front that you may have left from another campaign, can be set out front for an attractive display, in keeping with the picture's setting. Across the windows you can cast shadows of whip-hands, etc. Shadows can be animated by mounting on simple endless belt. Record with screams and harsh talk would complete the eye and ear attraction. Copy reads: "*MOUNTAIN JUSTICE is meted out behind these walls!*"

P. A. SYSTEM AND REPORTER

You can get the attention of passers-by through the use of a P.A. system in your lobby or on the marquee. Have an attendant stop patrons and ask them leading questions which they answer through the speaker. Another way of working the stunt is to tie up with a newspaper and have a reporter visit homes at random asking the thought provoking questions from the picture. Questions go something like this: "*Should the father be the absolute dictator in the home?*" "*Where does a daughter's duty lie?*" etc. Offer ducats to everyone whose replies appear in the paper.

SHOW CHILD'S TROUSSEAU

A striking lobby display, which hits home with the child marriage angle, can be worked through a tie-up with a clothing store. Display a rack of children's clothing with veils, dolls and other childish trifles for wedding gifts. Copy reads: "*The trousseau of the bride-to-be in 'Mountain Justice'.*"

COMPARE JUSTICE CODES

Make use of the force of contrast by displaying the two codes of justice; *civil* and *mountain*. In the lobby show a hangman's noose beside an open book of modern law; or a bible beside a law book, with copy something like this: "*The law is the bible to modern man; in MOUNTAIN JUSTICE the bible is the law.*"

MODEL MOUNTAIN VILLAGE



If there is a shop in town where log-cabin sets can be bought, try to get them to build a model mountaineer village in your lobby. Your electrician can provide attractive blinkers in the cabin windows and the whole display is framed in a circle of stills and ad copy. A tie-up with a toy store should get you a model electric train outfit to run through the village, making display more colorful.

SYMBOLIC LOBBY DISPLAY



An eye catching and interesting stunt for your marquee can be made quickly and cheaply in the following way: Have your artist cut out heads of all the sinister characters in the picture such as Robert Barrat, the father, the hillbilly lawyer, etc. These are mounted on the spokes of a wheel which is rotated by a small motor. In front of the wheel, place a dark colored, irregularly cut beaver board which looks like a mountain side. The heads on the wheel appear and disappear behind this "Mountain". In front place a cut out figure of Justice with copy which reads "*SEE what goes on behind HER back in 'Mountain Justice'.*"

ACTION STILLS AND COPY

You can prod the class conscious, social minded, and curious, into action by setting out a large display of action stills from the picture, with copy, in heavy lettering: "*IT CAN HAPPEN HERE.*"

HILLBILLY MUSICIANS

A natural for theatre lobby or street bally is a hillbilly band (2 fiddles and a guitar). Feature a yodeler who sings lyrics about your theatre and plugs the picture at the same time.

HILLBILLY SONG CONTEST

Offer fans who like to write lyrics a chance a show their creative ability by running a hillbilly song contest. Publicize contest through local papers, and with hand bills at theatre. Songs should be sung from the stage of your theatre. Select the judges from ranks of prominent people and have some notable present the prizes. Prizes can be either ducats or other giveaways. Tie-up with local music store will help.

YOUR ALL AROUND ANGLES

TIE UP WITH BOOK STORE

For a tie-up with a local book store take books like Paul DeKruif's "Microbe Hunters", "Men Against Death" and Dr. Heiser's "A Doctor's Odyssey" which contain passages concerning the difficulty of convincing backward communities of the necessity for scientific aid. Display these books, open to relevant chapters, in window and on counter with stills from the picture. Blow-ups of interesting pages should prove effective. Copy reads: "In 'Mountain Justice' you will see what happened to those you tried to bring scientific aid to the mountains of ignorance." Can be set in lobby.

PLUG FREE CLINIC ANGLE

Play up the mountain clinic angle by attracting doctors, nurses, students and research laboratories. Use direct mail and circular letter methods of reaching these people. You might get them to cooperate on a lobby display in which you have pictures of the various disease germs such as the tuberculosis, diphtheria and typhoid germs. Copy over the display reads: "These are the disease germs against which the mountaineers refuse protection."

SHOW SPECIAL SCREENING

Use the child marriage and crooked trial angles to arouse interest among the clergy, women's clubs and educators. You might arrange a special, publicized screening for selected officers of the above groups. A poll on their reactions would make good copy for local paper.

ELECTRICAL SHOP TIE-UP

In arranging a tie-up with a local electrical shop, try to get a window full of latest appliances and inventions. Prominent copy gets your plug in like this: "All these miraculous products of civilization are taken for granted by the millions who are aided by them in their daily work and play. Yet, in 'MOUNTAIN JUSTICE', you will see a forgotten part of the country where these appliances are taken as nothing less than miracles." Stunt can be expanded by working it as a progress exposition.

SOCIAL WELFARE ANGLES

"Mountain Justice" is packed with ramifications of the social welfare angle on which you can capitalize by contacting the various societies in town. Make use of circular letters and your telephone and top off your campaign by having intelligent people make personal calls on potential patrons. Follow angle used in "White Angel" and "Pasteur."

COOPERATIVE AIR PLUG

By cooperating with your local news commentator, you should be able to get in a plug at the end of his announcement. Plug should follow some story dealing with a phase of justice when announcer can say: "And speaking of justice, there's a fine study of 'MOUNTAIN JUSTICE' at the _____ theatre." Or, if there is no commentator in town, a regular one-minute plug from your local station should put your message across.

WAX FIGURES ON WAGON

Place a girl or a wax figure in a cage which is driven around town with a sign reading: "Her crime was loving her father's enemy!" Snipe the wagon with one-sheets. Cage might be placed in lobby surrounded with stills, or moving cut-outs showing scene from the picture.

HILLBILLY ON MULEBACK

Mount a hillbilly on muleback and have him ride around town with a sign "I'm seeking 'Mountain Justice' at the Strand." Have him hand out heralds as he goes.

ARROW STREET SIGNS

Snipe the roads and streets with arrow signs reading "This way to 'Mountain Justice' at the Strand." You can illustrate signs with heads and figures cut out of a six sheet. You might hang crude lanterns over the signs at night.

MOCK TRIAL IN THEATRE

You can arouse interest among the schools and colleges by offering law students a chance to test their legal skill at a mock trial to be held on the stage of your theatre. The scope of the stunt can be extended by contacting prominent local people whom you may call for service on the "jury". Send "summonses" via the mail, and heralds asking people to appear at your theatre-court to witness the trial of _____, as the prologue to "Mountain Justice".

VARIETY OF SMART VITAPHONE SHORTS TO INSURE SATISFACTION OF PATRONS

"I ONLY HAVE EYES FOR YOU" (Merrie Melodies, Tech.) Clever little color cartoon with a lilting musical score. Grand entertainment!

(7 minutes—No. 2206)

"HOME RUN ON THE KEYS" (Vitaphone Novelties) Babe Ruth, famous the world over for his exploits on the baseball field, proves his versatility with some grand clowning.

(9 minutes—No. 2709)

"TAKING THE COUNT" (Broadway Brevities) Joe Palooka keeps up the high comedy pace of previous hits.

(20 minutes—No. 2028)

"NATURE THE ARTIST" (Color-Tour Adventure) Beautiful flowers in gorgeous colors, presented with an appropriate musical score and off-screen singing. Commentator, David Ross.

(10 minutes—No. 2308)

"THE LIFERS OF THE PARTY" (Broadway Brevities) The four Yacht Club boys with more novel songs by these famous songsters of night club, stage and screen.

(20 minutes—No. 2027)

"PORKY'S ROMANCE" (Looney Tunes) Introducing Petunia, a new Leon Schlesinger cartoon star, who becomes Porky's love nemesis in a delightful laugh cartoon.

(7 minutes—No. 2808)

PUBLICITY MEN! THEATRE MANAGERS! TAKE ADVANTAGE OF THIS NEW SERVICE

If you publish a house organ, program or mailing piece, let us help you with specially selected news stories, pictures, and mats. We also stand ready to aid you with material suitable for local newspaper breaks. All you need do is fill out the coupon and send us a few samples of your publicity mediums.

EDITOR MAT DESK,
WARNER BROS. PICTURES, INC.
321 West 44th Street,
New York City, N. Y.

Theatre.....
Publicity Director.....
Address.....
City..... State..... Circulation.....
Screen of Cuts Used..... How Distributed.....

Your Vitagraph AD SALESMAN *presents*
a crack line-up of
RENTAL ACCESSORIES

EFFECTIVE May 2, 1937, the great bulk of advertising accessories for Warner Bros., First National, Cosmopolitan, and Vitaphone Pictures, will be distributed exclusively on a rental basis, as indicated in the price schedule to be found on the back cover of this press-book. This pressbook on "MOUNTAIN JUSTICE" is the first to carry announcement of the new Plan, and "MOUNTAIN JUSTICE" is the first picture for which we have prepared special new items not available under the old accessories plan.

The attention of exhibitors who have booked "THE PRINCE AND THE PAUPER" is called to the special deluxe Rental Section in "THE PRINCE AND THE PAUPER" pressbook. This section contains additional new items not illustrated here and additional information concerning the Rental Plan.

If you have not already received one, ask your Vitagraph Ad Salesman for a copy of the broadside announcing details of Warner Bros.' Advertising Accessories Rental Plan. After you have examined the items illustrated in the next few pages, we suggest you give the Plan a trial by filling out the order blank you will find on the inside back cover.

Note: Warner Bros.' Rental Policy applies to all pictures on and after May 2nd REGARDLESS OF RELEASE DATES.



40 x 60
 PHOTO GELATIN
Rental
75¢

Never before have items of this quality been available at these prices. Both the 40 x 60 and 27 x 41 illustrated herewith are full color, photo-gelatins. "Photo-gelatin" means that the reproduction is photographic, that it is life-like and therefore more convincing.

The wise showman knows that photographic art work does a better selling job in his lobby!



27 x 41
 PHOTO GELATIN
Rental
50¢

You can thank "rental" for bringing you such new items as these beautiful 40 x 60's and 27 x 41's. The 40 x 60 is varnished; the 27 x 41 is both pebbled and varnished.

"Rental"

Means that you can display TWICE the amount of accessories you used before . . . without spending one more penny than you spent before.

SET OF 8
 11 x 14's
Rental
35¢



11 x 14's . . . for years a standard lobby item with all good showmen . . . now available at an unheard of price! The photo-gelatin process of reproduction guarantees you beautifully colored, life-like scenes. Varnishing completes the brilliant finish. Careful art work and trained showmanship chooses for you the best selling angles. Rented only in sets of 8.

"Rental"

Introduces a brilliant new item...

COLOR-GLOS PRINTS

8 x 10
COLOR-GLOS
PRINTS
Rental
9¢
EACH



HERE'S "Color-Glos," the new baby of standard accessory items. You will find Color-Glos prints in many Warner Bros. pressbooks in both 8 x 10 and 11 x 14 sizes. The reason for the sensational popularity of this item is the gorgeous, hand-coloring process which brings you a print THAT LOOKS LIKE A LIVING TECHNICOLOR SCENE ON YOUR SCREEN. Come in sets of 10 assorted scenes. May be rented singly.

"Rental"

means you can afford to dress up your lobby at

35% to 50%

of your previous cost.



22 x 28's
Rental
20¢
EACH

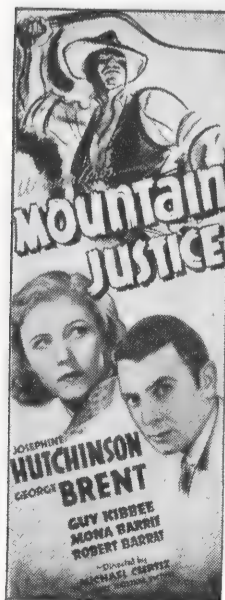


ANOTHER old lobby friend of many years' standing... the 22 x 28 is now offered at a price that makes it practical to use more of these items than ever before. VARNISHED and mag-

nificently reproduced by a photo-gelatin process that guarantees CLASS and DISTINCTION. Rent singly or in sets of two.

"Rental"

GUARANTEES to you a steady supply of good clean items from a dependable source!



14 x 36
INSERT CARD
Rental
12¢
EACH

THE 14 x 36 insert card, another member of your photo-gelatin accessory family, varnished and altogether finished with the showmanship punch you will find in all Warner Bros. rental items.



THIS set of 8 x 10 black and white stills brings you the most punchy situations in MOUNTAIN JUSTICE. 40 assorted shots suitable for LOBBIES, ADS AND PUBLICITY. Now offered to you at 40% off previous cost.

8 x 10
BLACK & WHITE
STILLS
Rental
6¢
EACH

POSTERS

when used for display purposes may be had at bargain prices . . . thanks to

"Rental"

FOR the showman who, under the new plan, rents these one's, three's or six's for display purposes, the attached prices speak for themselves. NEVER HAS SUCH BEAUTIFULLY COLORED AND CAREFULLY PREPARED PAPER BEEN AVAILABLE AT SUCH COOPERATIVE PRICES!

And speaking of posters, Mr. Exhibitor, may we suggest that certain pictures like MOUNTAIN JUSTICE demand PICTORIAL angles to sell them. You cannot sell the grim realism of this picture by using cold, block type. YOU HAVE TO USE THE RIGHT KIND OF ILLUSTRATIONS . . . and you'll find them only on Warner Bros. carefully prepared posters!



THREE SHEET
Rental
24¢

ONE SHEET
Rental
8¢



SIX SHEET
Rental
48¢



SPECIAL QUANTITY PRICES—(The following prices are quoted to the exhibitor only under condition that these posters are to be used for posting or sniping in connection with the advertising of MOUNTAIN JUSTICE): One-Sheets—50 to 99, 11c ea.; 100 & over, 9c ea. Three Sheets—50 to 99, 32c ea.; 100 & over, 28c ea. Six-Sheets—25 to 49, 80c ea.; 50 to 99, 70c ea.; 100 & over, 60c ea.

NON-RENTAL ITEMS

Warner Bros. pressbooks will follow the procedure of separating rental items from non-rental items. Our non-rental section herewith begins with an illustration of the great 24-sheet on MOUNTAIN JUSTICE. This fine piece of paper is available at the same price as previously sold.



24 SHEET

Beautifully lithographed in brilliant colors

PRICES: 1 to 4.....\$2.40 each 10 to 24.....\$2.00 each
5 to 9.....\$2.25 each 25 and over.....\$1.75 each

WINDOW CARDS AND SLIDE



REGULAR WINDOW CARD
 PRICES:
 1 to 49.....7c ea.
 50 to 99.....6c ea.
 100 & over...5½c ea.



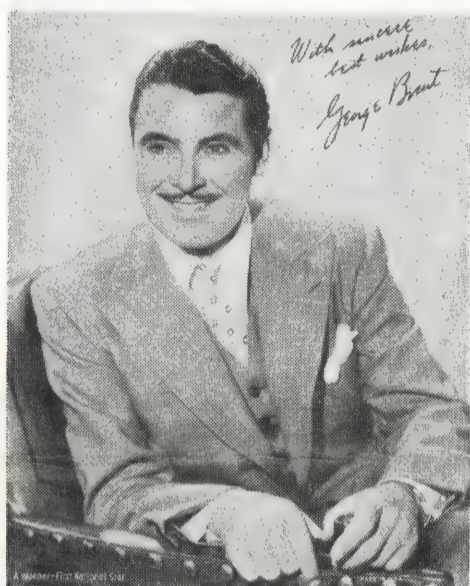
MIDGET WINDOW CARD
 PRICE4c ea.



SLIDE.....15c ea.

These window cards lithoed in full color SELL AN ANGLE THAT CAN ONLY BE SOLD WITH SMASH ART WORK! You can't get over the big dramatic B.O. angle of "Mountain Justice" with cold block type . . . You have to use the right kind of illustrations.

8" x 10" PEBBLED AUTOGRAPHED SEPIA FAN FOTOS of Warner STARS



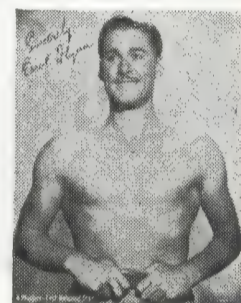
GEORGE BRENT
 (Star of Mountain Justice)

FOTOS reproduced on this page are printed in sepia ink on heavy India tinted stock and pebbled. The result is a beautiful sepia foto, suitable for framing. Remember! They cost you no more than ordinary black and white items of the same type. By all means see a sample of this bargain-priced deluxe item at your VITAGRAPH EXCHANGE.

PRICES:

\$5.50 per M • \$3.00 for 500

(Ask the VITAGRAPH AD SALESMAN for our special quantity price)



ERROL FLYNN



DICK POWELL



FERNAND GRAVET



OLIVIA DE HAVILLAND



ANITA LOUISE



BETTE DAVIS



JOAN BLONDELL

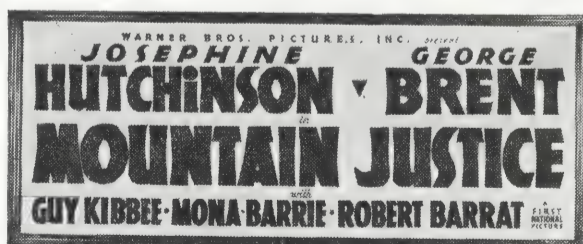


KAY FRANCIS



MARION DAVIES

VARIETY OF LOBBY DISPLAYS

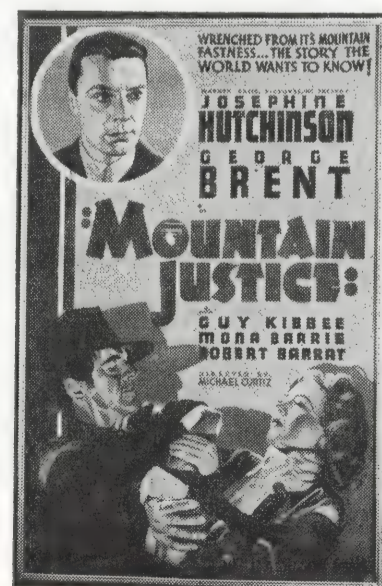


24" x 60"
 (also available in size 24" x 82")

Alert showmen are everlastingly on the look-out for opportunities to express their individuality in showmanship. The wide range of display accessories available thru our display plan gives you a most complete expression to your showmanship selling campaign.

Drop us a postcard today. Let us tell you how your theatre can have these displays at a reasonable weekly rental fee.

AMERICAN DISPLAY COMPANY, INC.
 525 West 43rd Street
 New York City



40" x 60"
 (also available in size 30" x 40")

9" x 12" LITHO HERALD

Examine this colorful herald! It will sell plenty of tickets if given the proper distribution. The smart showmanship art and layout will drive home the dramatic punch of "Mountain Justice." Entire reverse side has been left blank leaving enough room for both your imprint and tie-up ads. Generous imprint space makes it easy to find co-operative merchant and thus cut your own cost.

\$2.25 Per M For 5M Or Over

\$2.50 Per M For Less Than 5M

JOSEPHINE HUTCHINSON
GEORGE BRENT
MOUNTAIN JUSTICE

with GUY KIBBEE, MONA BARRIE, ROBERT BARRAT
Directed by **MICHAEL CURTIZ**
A WARNER BROS. PICTURE

Drama Thunders From The Mountain-tops As Love Flings All Caution To The Winds!

SIGNATURE

nk
red)
red)
LS
e)



Lift Up this Sample Herald for ACCESSORY ORDER BLANK



9

Examine
the prop
will driv
reverse s
imprint
find co-

5M
er
ESS
5M

ACCESSORY ORDER BLANK

Vitagraph Inc. kindly ship C.O.D. the following:

Rental Items

The advertising materials listed hereon are leased to the Exhibitors subject to the terms and conditions set forth on the reverse side of the order blanks and invoices currently used by Distributor in leasing advertising materials to exhibitors generally.

**CUT
OUT**

QUAN- TITY	ITEM	QUAN- TITY	ITEM
	ONE-SHEETS		14x36 INSERT CARD
	THREE-SHEETS		8 x 10 COLOR-GLOSS PRINT
	SIX-SHEETS		40x60 PHOTO GELATIN (Colored)
	11x14 LOBBY DISPLAYS (Set of 8)		27x41 PHOTO GELATIN (Colored)
	22x28 LOBBY DISPLAYS (Set of 2)		8 x 10 BLACK & WHITE STILLs

**FILL
IN**

Non-Rental Items

TWENTY-FOUR SHEETS	WINDOW CARD (Regular Size)
9x12 LITHO HERALD	WINDOW CARD (Jumbo)
8x10 FAN FOTO OF GEO. BRENT	SLIDE

(List your mats here:)

**AND
MAIL**

Theatre:

PLAY DATE:

Address:

SIGNATURE



**Lift Up this Sample Herald for
ACCESSORY ORDER BLANK**



Rent twice the amount of accessories you are now buying at no additional cost, and thus protect your business with full advertising coverage. **OR SAVE 45 PERCENT OF YOUR PRESENT ADVERTISING COST!**

That's Why The Nation's Showmen Say

WELCOME

TO WARNER BROS. ADVERTISING ACCESSORY

RENTAL PLAN

Your Vitagraph Ad Salesman is happy to announce that beginning May 2nd, 1937, the great bulk of advertising accessories for Warner Bros., First National, Cosmopolitan, Vitaphone Pictures, will be distributed exclusively on a rental basis, as indicated in the accompanying schedule.

That this move is in the true interests of the exhibitor will be apparent in the facts below. Only after a year's exhaustive research has the Rental Plan been finally adopted. The following advantages are obvious:

1. The exhibitor saves from 35% to 50% on rentals, as against his accessories costs for similar items used prior to May 2, 1937.
2. Any exhibitor who continues to spend the same amount for accessories as in the past, can get *twice the amount of material* and thus adds PROTECTION to his gross.
3. The Plan makes it possible for Warner Bros. to supply *many new items* not handled heretofore, plus *greater variety* of standard items.
4. It means a continuous release of *fine, clean material* from a *dependable source* at *standardized prices*.
5. The Rental Plan points the way to increased use of distributor accessories. With this increase Warner Bros. proposes to greatly improve its accessories service. The maintenance of enlarged, highly efficient advertising and art departments will insure better sales angles than could be procured from any other source. The highest standards of reproduction will be used. A constant effort will be made to develop new items. The lowest possible rental charges will be maintained. *The increase in accessories business will mean a constantly im-*

proved Accessories Deptment and a constantly improved exhibitor service.

Items designated are rented on the basis that they must be returned within five days after final playdate. Two types of credit allowance are made for returned material; namely, FULL CREDIT allowance for material returned in good condition, and SECONDARY CREDIT allowance for material returned in badly damaged condition. "Badly damaged" means so carelessly handled as to be unfit for further use. All material must be returned prepaid.

We pledge Warner Bros. ad salesman to be exceedingly lenient and fair in the matter of credit allowances. *In return we ask that ordinary and reasonable care be exercised in the handling of items so that we may in every case give FULL CREDIT.* It is our purpose to give FULL CREDIT, and not to give secondary credit unless absolutely necessary.

Material is protected in transit with special mailing cartons for items that can be rolled, and envelopes with corrugated stiffening for flat items. The same containers are used by the exhibitor for the return of the material. A return address shipping label is enclosed in each container. When the material is returned, this shipping label is pasted on the outside of the container and thus eliminates the necessity of writing a return address.

Secure the full details of the Plan from your Vitagraph branch now. Advise the branch of the approximate amount of material you use each week and ask for an estimate of these same items on the rental basis. You will be agreeably surprised by the amount of money you save, by the quality of the material, by the cheerful and efficient service rendered, and by the new types of items that are offered to you!

NET PRICES of RENTAL ITEMS

WARNER BROS. ADVERTISING ACCESSORIES

PHONE

Your Vitagraph ad salesman for an estimate on your needs.

RENTAL ITEMS	BILLING PRICE (Each)	CREDITS TO EXHIBITORS When Returned In 5 Days		NET COST For Return In Good Condition
		Good Condition	Badly Damaged	
ONE— SHEET	.15	.07	None	.08
THREE— SHEET	.45	.21	None	.24
SIX— SHEET	.90	.42	None	.48
8 x 10 STILLS (Black & White)	.15	.09	.05	.06
11x14 LOBBY DISPLAYS (Per Set of 8)	1.25	.90	.50	.35
22x28 LOBBY DISPLAYS	.60	.40	.20	.20
14x36 INSERT CARDS	.40	.28	.15	.12
40x60 PHOTO GELATIN (Colored)	1.75	1.00	.50	.75
27x41 PHOTO GELATIN (Colored)	1.25	.75	.25	.50
40x60 PHOTO ENLARGEMENT (Colored)	5.00	2.50	1.00	2.50
28x41 PHOTO ENLARGEMENT (Colored)	2.50	1.25	.50	1.25
14x17 LOBBY DISPLAYS (Deluxe—Set of 8)	2.00	1.00	.50	1.00
8 x 10 COLOR-GLOS PRINTS	.18	.09	.05	.09
11x14 COLOR-GLOS PRINTS (Per Set of 10)	2.50	1.25	.50	1.25

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

MEDIA

HISTORY

DIGITAL LIBRARY



www.mediahistoryproject.org